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Goodwin, M & T, p. 322 - infin. after verbs of preventing

1. Gk. plays given in connection w/ religion (festival of Dionysus in spring).

2. Plays given in contests. Prizes not of pecuniary value. Poet given prize. No. of poets to contend selected by ἄρχων βασιλεύς. For each poet was assigned a rich man (chorēgus) to finance poet's play. He was given a prize also & allowed to set up a memorial (tripod).

⌊ = trisēme
⌊⌋ = tetrasēme

Χορηγός – rich man assigned to finance chorus. So he was working for law, religion, & recognition (τρίποδος tripod was prize).

Κορυφαῖος – chief actor in chorus.

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UNDER THE SUPERVISION OF

HERBERT WEIR SMYTH, PH.D.

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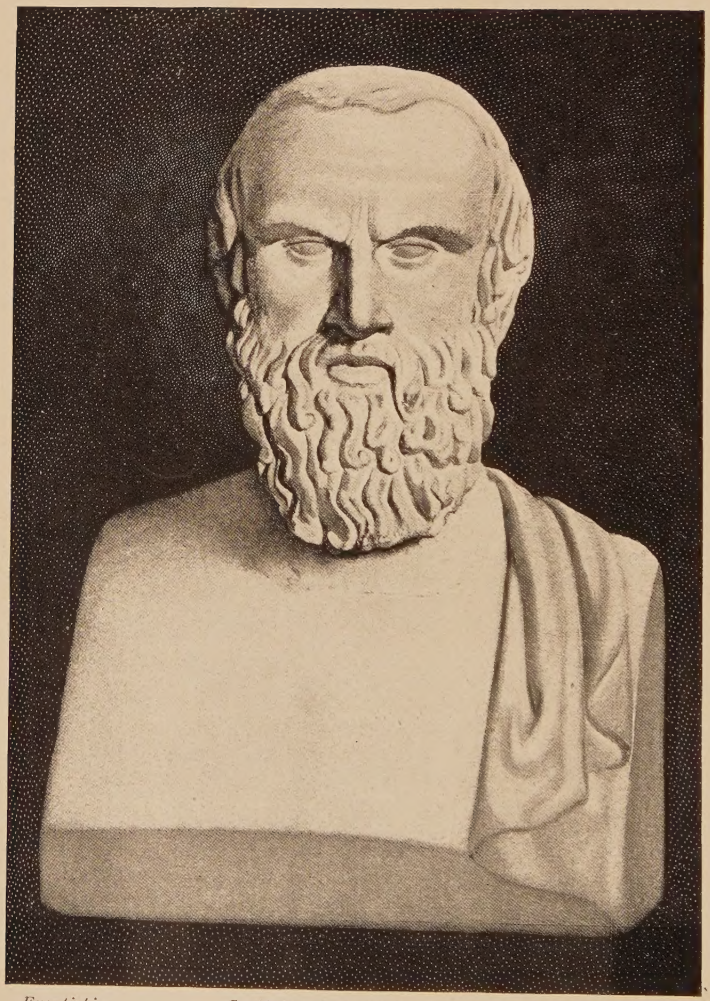

Frontispiece Capitoline Bust of Aeschylus

AESCHYLUS

PROMETHEUS

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX

BY

JOSEPH EDWARD HARRY

PROFESSOR OF GREEK IN THE UNIVERSITY OF CINCINNATI

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HARRY. PROMETHEUS.

W. P. I

To

BASIL LANNEAU GILDERSLEEVE

PREFACE

In the preparation of this book I have kept steadily in view the actual needs of the student who desires to understand and appreciate thoroughly what has been called "the most sublime poem in the world." Grammatical and historical, as well as archaeological and literary information has been supplied; but the historical matter has not been allowed to expand into disquisitions, the grammatical to develop into syntactical exercises. Emphasis has been laid on the fact that the play is a work of consummate art, not a mass of Greek words arranged with the express purpose of affording the student an opportunity to show his skill in performing feats in mental gymnastics. The prime duty of the editor is to interpret his author; but the task of editing such a play as the *Prometheus* does not consist in merely bringing to bear on the text the keenest penetration, the most elegant taste, and the soundest judgment and scholarship at the editor's command, — he should also unroll the chart of modern literature, particularly our own great English literature (to which classical scholars are now, as in De Quincey's time, too often strangers), wherever the influence of the Greek poet has been felt. Even within the last year another poem of considerable merit has been added to the long list of those written either in imitation of the creation of the Athenian poet or on the ever fascinating subject of the Fire Bringer, which Aeschylus first placed among the sublimities of art. The thought of the great Hellenic minds is still a part of the world's thinking. Aeschylus has been woven into our own literary fabrics. And not only allusions and reminiscences, but also parallels and modern instances are helpful and stimulating; they arouse the

interest and widen the horizon of the student. The notes in this edition have been reduced to the smallest possible compass consistent with this plan of annotation; but all points that seemed to require elucidation have received attention.

I am under obligations to Professor Smyth for many valuable suggestions and criticisms. Thanks are also due to my colleague, Prof. E. M. Brown, who read the introduction in manuscript, and to my former colleague, Dr. Paul Baur, for assistance in selecting the illustrations.

J. E. HARRY.

CINCINNATI,
November, 1904.

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INTRODUCTION

I. — AESCHYLUS

1. LIFE

1. So many flowers of fancy cluster round the life of Aeschylus that the solid ground of fact beneath can scarcely be discerned. Myths were woven in the late as well as in the early period of Greek history; and these fables, like dialect with dialect in the choral song, were interwoven with historical truths. Two of the most grotesque stories mark the beginning and the end of the poet's career. They are

The myths

> no pernicious lies,
> But pleasing fictions, hurting none,

if we but sunder false from true, recognizing that the fictions are merely symbolical. As Rostand says, *ce n'est pas toujours la légende qui ment;* it is simply an expression of the *nous le voulons* of the people. In a story, which reminds us of "Caedmon, a-calling angels with the cowherd's call that late brought up the cattle," we are told that Aeschylus was set to watch the grapes in his father's vineyard and fell asleep, when Dionysus appeared to him in a dream and bade him devote his life to tragic art.[1] Literary mythology usually assigned unusual deaths to men of unusual mental capacity. Dogs tore Euripides to pieces; Sophocles choked on an unripe grape. An eagle mistook the bald head

[1] Cp. Pausan. 1. 21. 2 ἔφη δὲ Αἰσχύλος μειράκιον ὢν καθεύδειν ἐν ἀγρῷ φυλάσσων σταφυλὰς καί οἱ Διόνυσον ἐπιστάντα κελεῦσαι τραγῳδίαν ποιεῖν· ὡς δὲ ἦν ἡμέρα, πείθεσθαι γὰρ ἐθέλειν, ῥᾷστα ἤδη πειρώμενος ποιεῖν; and Chamaileon says, μεθύων γοῦν ἔγραφε τὰς τραγῳδίας.

of Aeschylus for a stone and dropped a tortoise he had been carrying, — to break the shell, — and the oracle was fulfilled which declared, *A missile from heaven shall slay thee* (οὐράνιόν σε βέλος κατακτενεῖ).

The known facts

2. Aeschylus was born in 525 B.C., and was, consequently, four years the senior of Pindar, whose lofty genius inevitably suggests a comparison.[1] Sophocles and Euripides, fellow-countrymen as well as fellow-craftsmen, belong to the next generation. These three form the tragic triad.

> Hail the Three!
> Aischulos, Sophokles, Euripides
> Compete, gain prize or lose prize, godlike still:

Sophocles was from Colonus, Euripides from Salamis, Aeschylus from the district of Eleusis, one of the oldest and most prominent centers of Attic life. The influence of his religious surroundings was not small. The poet's character cannot be understood without a study of his environment. The hallowed spot of Eleusis, with all the solemnity of the mysteries, could suggest only sublime thoughts to his strong and imaginative mind. Here poetry germinated in his soul; here he became imbued with patriotic and religious sentiments.

> Δήμητερ, ἡ θρέψασα τὴν ἐμὴν φρένα,
> εἶναί με τῶν σῶν ἄξιον μυστηρίων.

is his prayer when about to engage in a contest with Euripides (Ar. *Ran.* 886). His father's name was Euphorion. Two youths who distinguished themselves in the Persian war, one at Salamis, the other at Marathon, are said to have been his brothers, but the connection cannot be proved.[2] That the poet was an Eupatrid might be inferred from his works; the aristocratic spirit breathes

[1] The great Boeotian was ὁ λυρικός and Aeschylus ὁ λυρικώτατος τῶν τραγικῶν. Their ethical views were similar, and the style of both was rugged and elevated.

[2] Kynegeirus may have been his brother (Hdt. 6. 114); Ameinias certainly was not.

in every line. He contended with Pratinas of Phlius,[1] learned much from Phrynichus. The latter's work, though rough and imperfect, was not heedlessly done. But our poet marks a much farther advance on Phrynichus than Sophocles on Aeschylus,[2] who is the real founder of tragedy, the creator of dramatic art, since in him the genuine drama begins.[3] He brought out his first play at the age of twenty-five, and won his first prize fifteen years later (485 B.C.).[4] Pindar was poet and priest; Aeschylus was more — a soldier. Nor did his valor dwell in vaunting. "At mortal battailles hadde he ben and foughten for the feith," for the cause in which he believed, at Artemisium, at Salamis, and he was one of the famous Μαραθωνομάχαι.[5] The impulse of that mighty national movement, the struggle to determine whether Greece or Persia should rule the western world, was felt by none more keenly than by Aeschylus. Unlike his serene contemporary of Thebes, the Athenian poet, who glorified the Grecian feats at arms in verse, had wielded the sword himself.[6] In a contest for the composition of an elegy to be inscribed over the fallen heroes, he competed with Simonides, but failed to win the prize. About 476 he went to Syracuse, where Hiero, who kept a splendid court, had gathered about him the most famous poets of

Patriot and warrior

[1] In 499, when the wooden seats are said to have broken down. Pratinas introduced the satyr drama (in which Aeschylus later excelled) into Athens. He wrote fifty plays (eighteen tragedies), but gained only one first prize.

[2] τὸ δ' ἁπλοῦν τῆς δραματοποιίας εἰ μέν τις πρὸς τοὺς μετ' αὐτὸν λογίζοιτο, φαῦλον ἂν ἐκλαμβάνοι . . . εἰ δὲ πρὸς τοὺς ἀνωτέρω, θαυμάσειε τῆς ἐπινοίας τὸν ποιητὴν καὶ τῆς εὑρέσεως (*Vita*).

[3] In 534 Thespis produced the first tragedy (so-called). The development was slow. Dithyrambic contests were instituted in 508. About eight years later Aeschylus began his work.

[4] Ol. 73^4, according to the Marmor Parium.

[5] Possibly he fought also in Thrace. See Blass, *Rhein. Mus.* 29. 481 ff.

[6] Schol. Medic. on *Pers.* 429; Marm. Par. 49 (63); Pausan. 1. 21. 2. Sophocles led the paean sung when the trophy was raised to commemorate the victory; Euripides, according to tradition, was born at Salamis on the day of the battle.

the world.[1] For the great occasion of the founding of Aetna Aeschylus wrote his Αἰτναῖαι.[2] Later he produced the *Persae*, which was of peculiar interest to the Syracusans, since the battle of Himera was fought against the Carthaginians, who formed a part of the Persian empire. Shortly before the death of Hiero, Aeschylus contended with Sophocles for the tragic prize and failed. As the latter had been before the public but a few years, it is not unlikely that Aeschylus believed his failure due to politics or partisanship.[3] Whether he withdrew from Athens at this time we do not know. Although he gained the prize with his *Oedipodeia*, and with his *Septem contra Thebas*, there was still a gulf between him and a large part of the public. Nevertheless, his efforts were destined to be crowned once more with success, in his last and greatest work, the *Oresteia* (458). We read of his trial before the Areopagus (on the charge of having divulged the Eleusinian mysteries),[4] of his acquittal, and final withdrawal from Athens. He died at Gela, Sicily, in 456 B.C. The Athenians commemorated his achievements by a public statue.

2. CHARACTERISTICS

1. A man of muscle, — moral and intellectual as well as "the Marathonian muscle nerved of old to maul the Mede," — we cannot think of Aeschylus otherwise than as

> God's plan
> And measure of a stalwart man,
> Limbed like the old heroic breeds,
> Who stands self-poised on manhood's solid earth.

[1] Cp. Pausan. 1. 2. 3 καὶ ἐς Συρακούσας πρὸς Ἱέρωνα Αἰσχύλος καὶ Σιμωνίδης ἐστάλησαν, Xen. *Hiero* 1. 1 Σιμωνίδης ὁ ποιητὴς ἀφίκετό ποτε πρὸς Ἱέρωνα.

[2] Cp. Pind. *Pyth.* 1 (Ἱέρωνι Αἰτναίῳ). It may be that the name of the tragedy was Αἶτναι. The *Persae* was written primarily for an Athenian audience.

[3] Cp. Ar. *Ran.* 807 οὔτε γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος (*Aeschylus didn't exactly agree with the Athenians*).

[4] Dante also was denounced as an arch-heretic by the inquisitors of Florence.

A true representative of the mighty time, he is a colossus creating colossal forms. Measured even by his humility (Ruskin's test of a truly great man), Aeschylus appears gigantic. In the epitaph written by himself and inscribed on his tomb he said not a word about his dramas, but only of his valor in the Persian war.

His valor

Αἰσχύλον Εὐφορίωνος Ἀθηναῖον τόδε κεύθει
μνῆμα καταφθίμενον πυροφόροιο Γέλας·
ἀλκὴν δ' εὐδόκιμον Μαραθώνιον ἄλσος ἂν εἴποι
καὶ βαθυχαιτήεις Μῆδος ἐπιστάμενος.[1]

The sublime poet, whose *Prometheus* has been the study of ages, seems to have valued his achievements as a soldier more highly than his dramatic creations. In the famous dialogue in Aristophanes' *Ranae* he points to the martial features of his tragedies as their chief glory.[2] He gives "all the pride, pomp, and circumstance of glorious war," both in form and in subject-matter.[3] Like Homer, he taught τάξεις, ἀρετάς, ὁπλίσεις ἀνδρῶν (*Ran.* 1036). His choral songs are battle odes, resounding with the clash of arms; their chief function, as Aristophanes says, was to educate the citizens, making them energetic, high-spirited, patriotic. The chief of the three disciples of Homer, Aeschylus was not only the delight, but also the teacher of the Athenians; his warlike odes were listened to by all the people; his characters represented the cherished ideals of the race; it was unnecessary to make pleas for "higher education."[4] Measured by the highest standards, Aeschylus is one of the few great men of the world;

[1] Bergk, *Poet. Lyr. Gr.* 2⁴. 241, Athen. 14. 1627.

[2] To the question, τί σὺ δράσας οὕτως αὐτοὺς γενναίους ἐξεδίδαξας? he replies, δρᾶμα ποιήσας Ἄρεως μεστόν.

[3] "As the sonorous nouns, flanked by their polysyllabic epithets, advance, the earth is seen to shake as though battalions were hurrying to the charge, and squadrons of cavalry, with thundering horses' hoofs and waving plumes, were prancing on the plain" (SYMONDS). Eschyle s'y enivre lui-même au bruit des mots retentissants qu'il assemble à l'infini (CROISET).

[4] Cp. Isocrates, *Panegyr.* 24; Lycurgus, 46.

he meets Franklin's requirements for the class completely — "he wrote things worth reading and did things worth writing."

2. Aeschylus was stern of lineament and grim; and as we look upon his face we recall the features of the father of Tuscan song, that "grande âme immortellement triste," as Alfred de Musset calls him; the "high, austere Dante," as he is named by Matthew Arnold. Intensity of feeling characterized the Italian poet; elevation of thought the Greek.[1] But the words written of "the gret poet of Itaile That highte Daunt," can be applied to Aeschylus as well:

Comparison with Dante

His words are parcel of mankind,
Deep in whose hearts, as on his brow,
The marks have sunk of Dante's mind,

and whatever our predilections in poetry or in persons, we can say

The face and personage of a wondrous man.

3. RANK AS A POET

1. Aeschylus is a poet of the highest order. Dryden, in his unjust comparison of the poets of Greece, Italy, and England, passes over the founder of tragedy, whereas some critics put him on a pinnacle even above ὁ ποιητής, "Omero poeta sovrano," as Dante calls the poet of poets.[2]

2. In one of the most unique bits of writing in the whole range of Greek literature, the fifty-second discourse of Dio Chrysostomus, appear these words, "After reading the three *Philoctetes* with the utmost impartiality I do not know to which I would refuse the prize." In the matter of form we must be content to

[1] But Aeschylus resembled Dante not merely in external appearance; "Ein kräftiger gesunder Realismus, der an Dante erinnert, durchzieht seine Schoepfungen und schliesst, wie bei dem grossen Florentiner, gelegentlich einen komischen Zug, soweit ihn Melpomenes Würde duldet, nicht aus" (Sittl, *Geschichte der griechischen Literatur*, p. 252).

[2] Dante's order is, Homer, Vergil, Horace, Ovid, Lucan, himself. Macaulay puts both Ariosto and Lucretius above Vergil. His catalogue of the six greatest poets is Shakspere, Homer, Dante, Aeschylus, Milton, Sophocles.

learn of the ancients, — accept their judgment as final. Each poet has the defects of his virtues. What he loses in one direction he gains in another.

Judgment of ancient and modern critics

Search your fill;
You get no whole and perfect poet.

What nature denied Aeschylus "en fait de bonne grâce," as Croiset puts it, "de douceur et d'agrément, elle le lui rendit en force d'âme et puissance d'imagination." Theoretically, Sophocles was chiefest of the three. Yet Macaulay speaks of Aeschylus as the greatest of the Athenian dramatists; and the French historian just quoted says, *le premier est le plus grand des trois*. But this estimate is not altogether correct. Aeschylus was a genius of a higher type than Sophocles, but he lacked the χάρις, the perfect harmony of substance and form, of the εἶδος and ὕλη, so characteristic of Sophocles, who unites grace and nobleness,

whose even-balanced soul
Business could not make dull nor passion wild;
Who saw life steadily, and saw it whole;
The mellow glory of the Attic stage,
Sweet singer of Colonus.

Euripides attracted most attention in the Middle Ages. But in some respects Aeschylus stood above both. As Lesage says, in *Gil Blas*, "The present generation accuses that which has preceded of bad taste, and its judgments are overturned by those of the next generation."[1] While the perfect equipoise and exquisite

[1] The Greek poet's high rank in antiquity is attested by the fact that 52 of his works won the first prize, and that after his death his spirit ruled the stage: τιμῆς δὲ μεγίστης ἔτυχε παρὰ Ἀθηναίοις ὁ Αἰσχύλος καὶ μόνον αὐτοῦ τὰ δράματα ψηφίσματι κοινῷ καὶ μετὰ θάνατον ἐδιδάσκετο, *i.e.* a decree was passed that anybody who wished to bring out one of his plays should be provided with a chorus (Schol. on Ar. *Ach.* 10). Dicaeopolis says in the preceding verse: ὅτε δὴ κεχήνη προσδοκῶν τὸν Αἰσχύλον, though the *Acharnenses* was put on the stage thirty years after the poet's death. So the *Vita*: ἠγάπησαν Αἰσχύλον ὡς ψηφίσασθαι μετὰ τὸν θάνατον αὐτοῦ τὸν βουλόμενον διδάσκειν τὰ Αἰσχύλου χορὸν λαμβάνειν. In the fourth century B.C. Aeschylus' popularity

art of Sophocles commended him particularly to the Greek, and the humanity and philosophy of Euripides appealed to the thirteenth century, the magnificence of his imagery and the sublimity of his conceptions won for Aeschylus even more numerous votaries among the learned in the modern world.[1] When we pass from the modest beginnings of tragedy, in Thespis and Phrynichus, to Aeschylus, we come to a poet who still holds his own against the world. The Athenians were born debaters, and the elevation of this inborn capacity to the higher ranges of art was the work of Aeschylus.

Die Kunst vollendet das was die Natur skizziert.

Aeschylus was practically the creator of the dramatic dialogue; he reconciled tendency with art; and he turned to advantage the very obstacles which the rudimentary state of the drama threw in his way (see Introd. II. 3). He was a genius of great resource, an artist of consummate conscience; as careful in his execution as Racine, and totally exempt from the French poet's stiffness. None of his successors ever equalled him in inventiveness;[2] none surpassed him in the variety and artistic arrangement of rhythms.

Genius and inventiveness

3. There have been many famous writers who, unwilling to remain mere sympathizing witnesses of some great struggle in which they were interested, wielded the sword as readily as the pen; but probably none of them can rank with Aeschylus, who was in this respect like Calderon.[3]

seems to diminish. Later generations, however, turn their eyes toward him again; Callimachus borrows expressions, Lycophron, ideas; and through the Alexandrians his works passed over to Rome, to live again in the Latin language.

[1] Plus notre siècle a étudié de près le génie d'Eschyle, plus sa supériorité s'est révélée (CROISET).

[2] Cp. Croiset, 5. 201, "des inventions . . . ont une force, dans leur naïveté, qui n'a jamais été surpassée."

[3] And this in spite of the fact that the phrase "douceur élégante" in Gil Blas's apostrophe cannot be applied unreservedly to the Greek poet (moelleux

4. PHILOSOPHY AND RELIGION

1. The forerunners of the philosophers were poets; the roots of philosophy are in the old myths. With Pythagoras, Xenophanes, Parmenides, and Heraclitus, a new epoch begins in Greece. Aeschylus is the last representative of the mythological age; the old beliefs had become so firmly fixed in his mind that no external influence could disturb them; but in him the naïveté of the primitive religion disappears; theologian as well as artist, he seeks to reinterpret the old legends, to find in them material for a doctrine on human destiny and the government of the universe. But we must not look for a perfect logical system in his works, one which offers a solution to the problem of the existence of one supreme, absolute law, side by side with the free will of Zeus, and leaves nothing unexplained. His office was not to give deliberate expression to philosophical views, but to present in his dramas the traditions of the people. He dealt with ethics and theology, but as the effluence of his and the nation's life, not as a formulated system of philosophy. His *Prometheus* is not an allegory, nor a philosophical treatise, but a poem in the fullest sense of the word. True, it contains many moral sentiments; but to a Greek the chief function of a poet was to express sharply the ethical maxims of his people;

Interpreter of the old myths

Calderon, dont la douceur élégante et purgée d'epique est inimitable). The Spaniard's allegorical *Estatuta de Prometheo* was inspired by the *Prometheus* of "the untranslatable, unapproachable, inimitable Aeschylus." Both poets were soldiers. Both were deeply religious; they sought their inspiration in the sacred traditions of their people. The Greeks named Aeschylus the father of tragedy; the Spaniards called Calderon the prince of dramatists; and the luxuriant fancy of the Oriental poet of the Occident, the music of his verse, the variety of his rhythms ("My Calderon, my nightingale," as Lowell calls him), and the scenic splendor of his productions are thoroughly Aeschylean. But here the comparison breaks down. The divergencies are great. In portrayal of character Calderon is almost Sophoclean; in grace, pathos, tenderness, intrigue, and in the weaving of intricate plots he has few equals; but all these cannot weigh against the elevation and moral grandeur of Aeschylus.

and the Greeks prided themselves on their moral precepts. Aeschylus was the first poet to identify tragic action itself with a moral and religious question. He brooded over the problems of life. He saw the complexity of human affairs and recognized that things do not happen from one cause alone, that there are questions which cannot be solved with mathematical accuracy. He meditated on the history of his nation and on those traditions the meaning of which was revealed to him in the conflicts in which he himself had taken part, unfolded by the remarkable victory of Hellenic liberty over Oriental despotism. There had been much religious skepticism before. Now the problems of history stood in a new light. The Persian war had brought about a reaction, aroused the political consciousness of Greece and revived the national religion. To Aeschylus the defeat of the Persians was but a confirmation of the power of the gods and of the nothingness of man (cp. *Prom.* 547). He saw in the past the germ of the present. Whence the check to that great army (τοὺς ὑπερπόλλους ἄγαν *Pers.* 794) that seemed as irresistible as the billows of the sea? Haughty Xerxes had failed to recognize the limits imposed on human kind. The gods set a snare for his immoderate desires. This is the high lesson which the drama teaches and which the poet reiterates with emphasis. His creed was simple; a few dogmas, not very sharply defined, but set forth with an authority and power of expression which lend them force, constitute the sum and substance of his doctrine. In Aeschylus, as in Homer, there is not so much individual thought as sacred lore of the people. But the tenets of the *Persae* and *Agamemnon* are vastly different from the puerilities of the primitive myths, which were woven in the essentially poetic period of the human race.

2. The Zeus of Aeschylean theology is difficult to define. He is almost always represented as the supreme sovereign, not, of course, the Christian Ruler,

Zeus

Celui qui du néant a tiré la matière,

(for the idea contained in Lamartine's verse is wholly uncongenial

to the Greek mind), but, most frequently, as the *Omnium rerum Rector et Moderator*.[1]

Nowhere is he pictured so harsh and cruel as in the *Prometheus*. In passing from this play to the *Agamemnon* we find a Zeus who changes in conduct, but not in nature. There can be nothing more magnificent than the invocation of Zeus in the first chorus. Zeus teaches mortal men by suffering and so leads them to wisdom. Still different is the Zeus of the celebrated fragment,

> Ζεύς ἐστιν αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός,
> Ζεύς τοι τὰ πάντα, χὤτι τῶνδ' ὑπέρτερον.
>
> Man's measures cannot mete the immeasurable **All.**

The highest god is not other than the world; yet he is superior to the world; he is the soul of the world. Aeschylus says that thought is an impenetrable abyss. In his eyes the nature of Zeus is not less mysterious: Ζεύς, ὅστις ποτ' ἐστίν (*Ag.* 160).[2] Even Aeschylus wavered. Doubts assailed him as well as Euripides. Neither believer nor skeptic is totally exempt. Euripides has "a life of doubt diversified by faith," Aeschylus "a life of faith diversified by doubt."[3]

3. In Homer the will of Zeus is omnipotent: ἐγὼ περί τ' εἰμὶ θεῶν περί τ' εἰμ' ἀνθρώπων (θ 27). The action of the Iliad and the Odyssey begins, unfolds, and ends with the will of Zeus; everything is directed and controlled by him. Fate is represented as a concurrent agency. The fall of Troy is decreed by fate, but Zeus assents to please Hera. Zeus permitted the wrath of Achilles.

[1] Cp. *Ag.* 170 f., *Fr.* 65, *Suppl.* 823, *Eum.* 919. The other gods fear his power. His might has limits (*Eum.* 621 ff.). To punish crime he sends the Erinyes, or Ate (*Ag.* 56, 747, *Cho.* 382). Dodona, Mt. Athos, Cenæum promontory (*Fr.* 27), and the altar on Ida (*Fr.* 155) are sacred to Zeus.

[2] Cp. Eur. *Fr.* 483 Ζεὺς ὅστις ὁ Ζεύς, οὐ γὰρ οἶδα πλὴν λόγῳ, *Fr.* 935 ὁρᾷς τὸν ὑψοῦ τόνδ' ἄπειρον αἰθέρα . . . τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν, *vides sublime fusum immoderatum aethera . . . hunc summum habeto divum, hunc perhibeto Iovem* (Cic. *N.D.* 2. 25. 65).

[3] "Only the antique poet is not tortured by his doubts; the priestly temper conquers." — Gildersleeve, *Pindar*, xxix.

Awaiting all is μοῖρ' ὁλοή, τὴν οὔτις ἀλεύεται ὅς γε γένηται (ω 29), for τήν πεπρωμένην μοίρην ἀδύνατά ἐστιν ἀποφυγεῖν καὶ θεῷ (Hdt. 1. 91), τὸ μόρσιμον γὰρ τόν τ' ἐλεύθερον μένει | καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερός (*Cho.* 103 f.). From this conception comes the idea of Necessity that governs all (*Prom.* 514). It is Moira that takes us to our last resting-place: τὸν ἀεὶ φέρουσ' ἐν ἡμῖν | Μοῖρ' ἀτέλευτον ὕπνον (*Ag.* 1450). The conceptions on which Aeschylus based his ideas of Ἀνάγκη, which ordains that every violation of the law of righteousness be followed by punishment, are found in Homer. Whatsoever a man soweth that shall he also reap. The sinner thrives for a season, but the penalty is at last exacted. A νόσος φρενῶν is sent upon the guilty man, a θεοβλάβεια, which drives him to destruction.

Moira

Nemesis and Necessity

χρόνῳ τοι κυρίῳ τ' ἐν ἡμέρᾳ
θεοὺς ἀτίζων τίς ποτ' οὐ δώσει δίκην;

the fruit of pride is yet but green,
Not mellow: though it grows apace, it comes not
To his full height: Jove oft delays his vengeance,
That when it haps 't may prove more terrible.

The power of Fate, in whatever guise, reigns supreme.[1] Different views prevailed with regard to the origin and the activity of the Μοῖραι, and all these are reflected in Aeschylus. According to Hesiod (*Theog.* 211) they were the daughters of Night. Again in *Theog.* 904 Zeus and Themis are their parents. In Pindar they are above, but in harmony with, the gods. Zeus cannot avert what the Fates have ordained, though great power is placed in his hands. In the *Agamemnon* Moira works in unison with Zeus. In the *Choephori* the two ideas merge. In the *Eumenides* the Moirae stand in close relation to the Erinyes. In the *Persae* and in the *Supplices* there is no hint of a separation of the power of

[1] μοῖρα, νέμεσις, ἀνάγκη, εἱμαρμένη, πεπρωμένη, Ἀδράστεια, αἶσα, δαίμων, δίκη, θέμις, ἄτη, Εὐμένιδες, ἀλάστωρ, Ἐρινύες. Aristotle considered the first seven merely names for God (πάντα ταῦτά ἐστιν οὐκ ἄλλο τι πλὴν ὁ θεός).

Zeus and of the Moirae.[1] In Homer, deities, as well as heroes, execute in spite of themselves the decree of a supreme will. Greek antiquity recognized the existence of an eternal law, to which everything is subject. This law was conceived to be identical with the will of Zeus; but it was absolute, and Zeus himself was subject to its control; nor could he change it. He cannot get the secret of Prometheus by violence. Even the Titan is a symbol of the triumph of Destiny over our will. Nevertheless, man's resistance to Fate is not passive. His activity does not limit itself to resignation and self-effacement, as in the dramas of genuine fatalism. He knows that he must succumb in the unequal struggle; but he combats his fall, and exhibits a Titanic energy of will; his whole effort is to yield without weakness, to ennoble his inevitable fall by the exhibition of a certain dignity. Like de Vigny's mariner he contemns the heaven-high billows "en sachant qu'il en est écrasé."

In the *Persae* the same somber divinity appears as in the *Prometheus*. The gods of Athens and Eleusis are against proud Xerxes. Man in conflict with the powers of destiny is overthrown. But the doctrine of retribution is most clearly expounded in the *Septem*. In Sophocles, who lacked the speculative insight of Aeschylus, and did not delve so deeply into the problems of existence, man is his own nemesis. "L'intrigue se noue et dénoue plus près de la terre" (Egger). The gods have not abdicated; but the struggle is not so unequal for man. The development of the plot is by natural actions and human motives, notwithstanding the important rôle which Fate plays.[2]

4. But whether Zeus or Destiny, it is always Justice by and through which everything is done — δίκη is the rule by which the Ruler governs. This idea dominates all the works of Aeschylus: Ζεὺς ἑτερορρεπής, νέμων εἰκότως ἄδικα μὲν **Justice**

[1] Cp. Verg. *Aen.* 3. 375 *Sic fata deum rex Sortitur.*

[2] The notion of a hereditary family curse permeated the Greek mind. It appears even in the works of the "advanced thinker," Euripides; but the notion is most prominent in Aeschylus.

κακοῖς, ὅσια δ' ἐννόμοις, *Zeus, the Balancer, dealing error to the evil, right to the good* (*Suppl.* 403 f.). Cp. *Ag.* 1485 f. διαὶ Διὸς παναιτίου πανεργέτα. | τί γὰρ βροτοῖς ἄνευ Διὸς τελεῖται; and the invocation of the chorus *Suppl.* 524 ff.: ἄναξ ἀνάκτων μακάρων | μακάρτατε καὶ τελέων | τελειότατον κράτος, ὄλβιε Ζεῦ ("The Lord is our judge, the Lord is our lawgiver, the Lord is our king"). So the Greek Hebrew: ὁ μακάριος καὶ μόνος δυνάστης, ὁ βασιλεὺς τῶν βασιλευόντων καὶ κύριος τῶν κυριευόντων (Paul in *1 Timothy* 6. 15). To the Erinyes is intrusted the moral government of the world; they are the ministers of the supreme justice of Fate, executing the eternal and unchangeable law (ὦ δίκα ὦ θρόνοι τ' Ἐρινύων *Eum.* 511).[1] The Erinyes were deities primeval, anterior to the evolutions and revolutions which the bizarre Greek fancy imagined in the heavens,[2] evolutions known by the people, recognized by the theologians, and hence not flatly contradicted by Aeschylus. He is the interpreter of a time-honored conviction. Many a religious teacher of to-day, whether poet-prophet or preacher-prophet, is kept by his good sense, as well as by the exigencies of the language, in the beaten track. Aeschylus wished to express the idea that Justice and her laws are eternal; hence he represents the Erinyes as primordial divinities, as existing before the reign of the gods. His Zeus could not say

The Erinyes Dinanzi a me non fur cose create.[3]

[1] Girard finds in *Prom.* 515 more than is there.

[2] Cp. *Ag.* 167 ff. (speaking of Uranus and Cronus) οὐδ' ὅστις πάροιθεν ἦν μέγας | παμμάχῳ θράσει βρύων, | οὐδὲ λέξεται πρὶν ὤν | ὃς δ' ἔπειτ' ἔφυ, τριακτῆρος οἴχεται τυχών (*the great of yore, for all his prowess, will be forgot, nay, not e'en spoken of as having existed, and he who came after found his vanquisher and is gone*).

[3] La fatalité est tout au fond presque entièrement dans l'ombre . . . la volonté des dieux, dans une demi-clarté . . . la passion humaine, au grand jour, sur le devant de la scène (CROISET). If we still find difficulty in reconciling the facts as they appear in the dramas of Aeschylus, we may find comfort in the reflection that we are not clear in our own minds about our own traditions. "Wer ist denn das?" asks Faust. "Betrachte sie genau!" replies Mephistopheles. "Lilith ist das." "Wer?" "Adam's erste Frau" (*Faust*

If one makes unworthy use of good fortune, the Erinyes beat him back from success and strike him blind:

χρόνῳ τυχηρὸν, ὄντ' ἄνευ δίκας παλιντυχεῖ | τρίβᾳ βίου τιθεῖσ' ἀμαυρόν.

They are εὐθυδίκαιοι (*Eum.* 312), and it is their duty to punish every atrocious crime (186 ff.); but on him whose hands are pure their wrath does not fall — he lives unharmed (313). They do not enter the homes of those whose sacrifices are accepted by the gods (*Sept.* 699 ff.). They are older than Athene, hence much wiser (γεραιτέρα γὰρ εἶ . . . κάρτ' ἐμοῦ σοφωτέρα *Eum.* 847 f.). The Erinyes appear to the homicide as soon as he commits the crime (*Cho.* 1048), and none but him is able to see them (1061).[1] They vex the victim (*Eum.* 333 ff.), drive him mad, force the blood from his limbs, and hurl him to the realms of the shades, where he is surrendered to Pluto to be condemned (267 ff.). The Erinyes alone have the office τεύχειν κακά (125). Like the Gorgons, their hair is intertwined with many serpents (*Cho.* 1049 f.) and from their eyes trickles loathsome blood (*Eum.* 54, *Cho.* 1058).[2] Even their breath is blood and fire. Their countenances are horrible (*Eum.* 990), their raiment black and squalid. No definite number of the Erinyes is given by Aeschylus (πολλαὶ μέν ἐσμεν, 585).[3]

3762). Aeschylus constantly reverts to this struggle between the old and the new. In the *Eumenides* it is the burden of the play, the Erinyes against Apollo. In the *Prometheus* the will of Zeus is in conflict with an irresistible and inscrutable power. In the *Agamemnon* Ἐρινύς is an abstraction, or a curse-spirit. The term does not by any means stand for the same idea in the various plays. Μοῖρα has a twofold usage even in Homer.

[1] In the *Eumenides* their visibility is for dramatic purposes.

[2] Cp. *Prom.* 799 and Dante, *Inferno* 9. 38 ff.

Tre furie infernal, di sangui tinte,
Che membra femminili aveano ed atto,
E con idre verdissime eran cinte:
Serpentelli e ceraste avean per crine.

[3] Μοῖρα : Μοῖραι : : Ἐρινύς : Ἐρινύες. Where the meaning is "revenge," the singular is naturally more frequent.

5. For Aeschylus, as for Homer, Tartarus is ὑπὸ γῆς (*Prom.* 219). But Aeschylus marks a distinct advance on the doleful Homeric doctrine that the ψυχή is a mere wraith (εἴδωλον), which has the rank and form of the ἄνθρωπος in life, but possesses none of the faculties of the living. Aeschylus says nothing about the joys of the just in the other world — παρὰ τιμίοις θεῶν . . . ἄδακρυν νέμονται αἰῶνα (*Pind. O.* 2. 71 ff.). He has a clear idea of retribution, but does not

The other world

seem to know if any benefit
Arises of religion after death,

so far as positive blessings are concerned, though he speaks of the μακαρίτας ἰσοδαίμων βασιλεύς of the Persians (633). The characters of Aeschylus are for the most part somber. The Greek loved light; cheerfulness characterized his temper;[1] but Aeschylus is prone to dwell in the shadow. His habit was to work in somber colors; and while there is light in the *Prometheus* (the Oceanides) and the *Oresteia* is not all shadow, we miss, nevertheless, the sunshininess of Plato and Sophocles.[2] There is no trace in Aeschylus of the popular belief that the dead retain a distinct personality, no hint of the doctrine of metempsychosis of the philosophers. His religious sentiments and opinions were the product of devoutness and pure love of truth. He ascended to a height where vice falls away — far above the narrow Calderon, who was at once

Vengeful, forgiving, sensuous, saintly.

6. The Greek poet believed "Das Unglück schreitet schnell" — τό τοι κακὸν ποδῶκες ἔρχεται βροτοῖς | κατ' ἀμπλάκημα τῷ περῶντι τὴν θέμιν (*Fr.* 283) — misfortune follows upon the heels of crime. As soon as the transgressor steps over the invisible boundary, the god helps him on his way to destruc-

Nemesis

[1] Cp. Ruskin, *Oxford Lectures on Art*, 7. 1.

[2] Nous oublions ce qu'il a parfois de grâce et d'attendrissement, parce que lui-même ne sait pas s'y arrêter, et nous nous rappelons seulement ce qu'il a de sombre et de violent . . . ce qui domine chez lui en tout et partout (CROISET).

tion (*ὅταν σπεύδῃ τις αὐτὸς, χὠ θεὸς ξυνάπτεται, Pers.* 742). Cp. *Fr.* 386 *φιλεῖ δὲ τῷ κάμνοντι συσπεύδειν θεός* ("the Lord hardened Pharaoh's heart"). As Lycurgus, the orator (quoting), says (92): *ὅταν γὰρ ὀργὴ δαιμόνων βλάπτῃ τινά, | τοῦτ' αὐτὸ πρῶτον ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χείρω τρέπει | γνώμην, ἵν' εἰδῇ μηδὲν ὢν ἁμαρτάνει.* So *Fr.* 153 *θεὸς μὲν αἰτίαν φύει βροτοῖς, | ὅταν κακῶσαι δῶμα παμπήδην θέλῃ.* The terrible divinity, Destiny, the religious personification of that inevitable fate which presides over the affairs of men — this is the idea which dominates the tragedies of Aeschylus. Abstract though it is, with no eye to pity, no arm to save, yet it becomes a kind of living and acting person. Hence the simplicity of the story (only a sudden blow, a momentary tableau); hence the terror we feel and the grandeur of the characters, their proud resistance to the foe that crushes them at a single stroke. In and through the old legends the poet brought to view the highest laws of human existence. A few of these myths were Egyptian (Io, Epaphus, Danaus), but Egyptian influence on Greek life was chiefly external, and had little to do with religion.[1]

7. Aristotle, in his *Poetics*, is silent on the subject of Destiny; and, from his day until the eighteenth century, tragic destiny was never thought of by dramatic poets. To be sure, we have a genuinely poetic representation of Fate in Calderon's *La Vida es Sueño;* but he did not see in it the mysterious forces of a higher power. Not till the time of Schiller was the idea of a national fate evolved. Much of the suffering in the plays of Sophocles and Euripides is occasioned by the sin of the individual; in Aeschylus there is inherited sin as well as that committed by the shortsighted individual. Schiller introduced a fatalistic motif into the tragedy of *Wallenstein;* but he did not simply call back the Aeschylean Fate, he went further, and in *Die Braut von Messina* conceived the idea of a people degenerating more and more, and in this degeneration bearing the

Tragic destiny in ancient and modern times

[1] A decided reaction has set in lately against the popular theory of the great influence exercised by the Phoenicians on Greece (Holm, *History of Greece*, I. 101).

curse of their ancestors: "Denn noch niemand entfloh dem verhängten Geschick" (4. 5). In India the wrath of the gods is visited on him who merely omits a religious formula. In Aeschylus nemesis is the penalty of wrongdoing; there is always an inner connection between man's acts and his fortunes. Evil is self-productive, says the chorus in *Agamemnon* 758 ff.: τὸ δυσσεβὲς γὰρ ἔργον | μετὰ μὲν πλείονα τίκτει, | σφετέρᾳ δ' εἰκότα γέννᾳ.

5. DRAMATURGY

1. Like Shakspere, Aeschylus was thoroughly familiar with the stage; he paid great attention to detail; and, being an artist of the highest rank, he was excessively busy in improving the appliances of the theatre. Of the three Greek tragedians Aeschylus was the most practical. He superintended the performance, the arrangement of each part, the decoration of the stage. All the machinery requisite for his gigantic productions was carefully studied. Yet his drama reached farther than the scenic representation; the poet possessed more ideal capacity than wealth of means in the dramaturgical art. Unlike Calderon, he had no carefully laid plot, no subtle calculation of means and intricate weaving of incidents. In this respect he is like Racine. "There is in *Andromaque*," says Brunetière, "a simplicity of means, an exactitude and precision, that have never been surpassed. . . . Nothing in our modern literature is nearer perfection than a drama of Racine." Part of this characterization fits Sophocles rather than Aeschylus; nevertheless, *Prometheus* is as well-chiseled as *Athalie;* our poet was an artist not only of great power, but also of great conscientiousness and consummate finish.[1] He could roughhew like a Cyclops, but he could also finish like a Praxiteles. But there are no fine meshes of intrigue. It was a time of sturdy citizens — warriors — who had been trained in a strenuous school, a time unfavorable to the growth of the rank weeds of a later age — low cunning and trickery. The

Attention to stage appliances

[1] Croiset, in speaking of the characters of Aeschylus, says: "Rien de plus fort n'a jamais été mis sur aucune scène."

dramas of Aeschylus, like his characters, are drawn only in large outline, with manly straightforwardness. An act contains merely a series of scenes.

2. In selecting the costumes of his actors Aeschylus was very careful. There was no mock finery, but magnificent splendor and well-studied devices to enlarge the heroic dimensions.[1] Aeschylus was, furthermore, no lilter of light lays, no petit-maître with scented curl; yet he was a musical composer and a dancing-master. He had to drill his chorus; for forty years he was obliged not only to produce, but to develop and improve. The modern critic may accept the doctrine of Plato's *Ion*, that it is inspiration, not art (*θεῖον καὶ μὴ τεχνικόν*) that makes the poet, but neither the ancient (Sophocles) nor the modern Greek (Goethe) would have subscribed to the opinion that inspiration is in itself sufficient. Pindar insists on the need of inborn faculty; nevertheless, he believes his poetry is a subtle science that obeys fixed laws.

Attention to detail

3. In the *Agamemnon* the chorus approaches its ideal significance. The odes are long, but they rise to the loftiest height; and the content is as grand as the form. The end and object of the chorus is, as Schiller says (Vorrede zu der *Braut von Messina*), to leave the narrow sphere of the action, to enlarge on the past and the future and on the human, to sum up the great results of life, and to teach the high lessons of wisdom; and it does this with the full power of the fancy, with a bold, lyrical freedom, which moves along on the high summit of human affairs, as it were, with strides of the gods.

The chorus

4. In Aeschylus for the first time do we find lyric movement, epic interest, and gnomic wisdom combined. Tragedy was born of the choral song; and the chorus exerted a powerful influence on its development.[2] Not only did it lend moral and poetic

[1] Cp. *Vita* 5, "He surpassed his predecessors not only in composition, but also in the magnificence of the chorus, in costuming, in solemn dignity."

[2] Lamentation was one of the chief elements of primitive tragedy. The farther back we go the more evident does the juxtaposition of the lyric and epic elements appear. The *Oresteia* is more dramatic than the *Supplices*. As

grandeur, but also that pomp and majesty which come from the presence of so many witnesses of the action, of the exposition and dénouement, which really constituted the action. Curiosity was not a dominating emotion. There were no surprises, no complications and sudden reversals of situation. Even in the *Agamemnon* (in which there is the greatest wealth of incident) there is only a postponement of the catastrophe. There is but one idea, one sentiment, one situation, and a uniform development; there is but a single scene; yet this one enchains the attention of the audience. Dialogue, narrative, reflection, follow one another monotonously.[1] Euripides criticises him for this monotonous marshaling of forces in metrical lines in the *Septem* (*Ranae* 940 ff.).

Blending of the lyric and epic elements

5. There is no unfolding of character in Aeschylus, as in Sophocles. Like Homer, he presents whole personages — they are all made before they are brought on the stage. Even the character

Portrayal of character

> Of Clitemistra for hir lecherye
> That falsly made hir housbond for to dye

is not really developed in the play, though there is more detailed work here than in the other dramas. The timidity natural to maidens, as, for example, in the Oceanides, the alternating states of hope and despair peculiar to woman, everything that is tender, delicate, or in any way characteristic of the gentler sex, the poet indicates sometimes in passing, but he does not care to dwell upon the traits, and study them in detail. The characters of Aeschylus are ethical types, drawn in large lines, majestic, terrible. There

Weil says, Aeschylus conquered for the theater the whole domain of the epopee. Even in the *Choephori* it is seen that a great lyrical piece is a parallel rather than a necessary complement of the dialogue. Not without great labor did the creator of tragedy work up to the high place where he left the art for Sophocles' beginning.

[1] On peut le trouver monotone, mais jamais froid ni languissant (CROISET). Er blieb vielmehr der gemächlichen Weise des epischen Nacheinander treu (BERNHARDY 3. 252).

is no Euripidean sententiousness in the personages he presents. None are drawn in minute details. We get tired of the mechanical stencil-work of Euripides. Aeschylus works *à la gouache*, Euripides *au bistre*.[1] His heroes move in an ideal sphere. He groups and contrasts the statuesque forms, but transfers his psychological coloring from the characters to the chorus. He seldom appeals to our pity. There is no Imogen, no Marina, no Desdemona. None of his characters, except Cassandra, possesses the individual richness of an attractive personality. No other poet ever created such characters; conscious of their fate, they show a strength of will that lifts them far above reality.

6. The plays of Aeschylus were written in trilogies, groups of three tragedies, related in subject and composed with the view of being acted in immediate succession. Very little has been handed down to us about the trilogy, and some skeptics have gone so far as to deny its existence. The old tradition is correct. The first and third play had a single main theme. Following each trilogy was a satyr drama, as an afterpiece, the whole being called a tetralogy. In the structure of his trilogies, as in the composition of his choral songs, Aeschylus required immensity. In Sophocles the chorus does not play such a prominent part, the dialogue is more perfect, the language not so rugged; and the action of the piece does not extend, like the great bas-reliefs of Aeschylus, over the whole surface. One play suffices. The material is narrowed to the compass of a single tragedy; the trilogy is kept as a mere form; the separate plays treat of different subjects, with apparently no connection between them. In Euripides the plays have nothing to do with each other, either in their inner dependence, or in their deeper meaning. In Aeschylus there is a series of tableaus of great situations, in which his Titanic figures embody the moral problem of the universe; in Sophocles is seen the resultant of heroic forces and divine law. In Aeschylus the structure of the drama is simple; the play moves openly and with slow tread toward the goal; in Sophocles the

The trilogy

[1] En quelques mots, il met en pied un personnage (CROISET).

structure is complex, subtle, the meshes of intrigue fine, the plot complicated. In the former the number of characters never transcends seven; in the *Supplices* there are only three. Sophocles has nine in *Antigone*, but only five in *Philoctetes*. The maximum in Euripides (eleven in *Phoenissae*) is nearer the modern type.[1] The three persons of the verb mark the limit of the number of actors. Aeschylus had but two before Sophocles began his innovations; he introduced a third, and this remains. A fourth actor was unnecessary on the antique tragic stage.

Number of actors

7. The modern notion of art for art's sake would have been incomprehensible to the most artistic race the world has ever seen. The Greeks laid extraordinary stress on the ethical side.

> But they were profitable to common life,
> And did men honesty and wisdom teach.

"We learn the poets for their wisdom," says Aeschylus (*Ran.* 1030, 1054).[2] It is curious that they subordinated their art. Few literatures combine so much aesthetic splendor with sound moral doctrine. The Greek poets did not strive to preach; they were all the more effective preachers because they did not preach. Their minds were healthily imbued with human wisdom. Their dramatic works of art did not contain sermons. Theology cannot furnish material for a work of art. The religious purpose which many see in Greek tragedy has been discerned by subsequent analysis. To use the anatomical method and analyze with scientific accuracy is legitimate (deadening as the process is), but, as Symonds says, "the religious purpose was not in any case present to the consciousness of the poet as a necessary condition of his art as art." The geo-

The Greek poets storehouses of useful knowledge

[1] Shakspere has twenty-four in *Macbeth*, exclusive of Hecate and the three witches.

[2] When Euripides asks what we should admire in a poet, Aeschylus replies: δεξιότητος καὶ νουθεσίας, ὅτι βελτίους τε ποιοῦμεν | τοὺς ἀνθρώπους (*Ran.* 1009 f.). Cp. Isoc. 2. 3 τῶν ποιητῶν τινες τῶν προγεγενημένων ὑποθήκας ὡς χρὴ ζῆν καταλελοίπασιν.

logical analysis of the Matterhorn with hammer and pick would not contribute to, but rather interfere with, the appreciation and real enjoyment of that proud Aeschylean mountain. "Analysis is not the business of the poet; his office is to portray, not to dissect" (MACAULAY). The figure of Prometheus leaves a lasting impression on the mind, as does Hamlet. The *Prometheus* belongs to a group of works of art so profound and powerful that they obtrude themselves upon our admiration and at the same time have a fascination that comes of the mystery that surrounds them.

> One shouldn't analyze the thing too nearly:
> The main effect is admirable clearly.

No poetical exposition of a moral theory equals that of Aeschylus, except Milton's. But Milton sets forth his doctrine as a portion of divine revelation and vitiates it with the dross of dogmatism. Aeschylus does not attempt to reconcile the conflicting beliefs of his people; it is enough for him to worship; the gods may harmonize the various views; the poet himself beholds with only partial vision. One cannot read *Paradise Lost* to-day with the enthusiasm the work deserves; it involves a particular theology so vitally that few can echo the praise of Milton's old devotees. But Aeschylus does not need to dilate upon the law — he shows it implicit in the history of men and heroes.

8. In the *Electra* of Euripides (570) we have Aeschylus' rival's opinion of his dramaturgy. The younger poet makes merry over the means employed to bring about the recognition of Orestes and his sister. It is one of the most remarkable parodies in the whole history of the theater. Again, in the *Phoenissae* (748 ff.) Euripides reproduces an Aeschylean situation simply to give Eteocles an opportunity to say: ἐλθὼν δ' ἑπτάπυργον ἐς πόλιν | τάξω λοχαγοὺς πρὸς πύλαισιν, ὡς λέγεις, | ἴσους ἴσοισι πολεμίοισιν ἀντιθείς· | νέμειν δ' ἕκαστον διατριβὴν πολλὴν ἔχει, | ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων. There could be no more ingenious mockery of the immoderate extent of epic detail in that celebrated passage, which resembles a narrative in

Euripides' criticism of Aeschylean art

Homer rather than a scene in tragedy. But this is only a bit of satire in passing, whereas the *Electra* passage is a deliberate criticism of Aeschylean art.

> καὶ κεραμεὺς κεραμεῖ κοτέει καὶ τέκτονι τέκτων,
> καὶ πτωχὸς πτωχῷ φθονέει καὶ ἀοιδὸς ἀοιδῷ.

Heraclitus and Xenophanes find fault with Homer; Pindar criticises Simonides; the latter censures Pittacus. Aeschylus had a predilection for silent and taciturn characters. "He made Achilles, or Niobe, sit there," says Euripides (*Ran.* 911 ff.), "head covered and saying never a word, while the chorus kept singing whole rows of songs . . . until at last, when the play was nearing the end, King Achilles, the Silent, deigned to speak — and such strange, pompous, high-sounding words!"[1]

Aristophanes' predilection for Aeschylus

9. Aeschylus boasts that he never introduced into his plays a woman in love (*Ran.* 1043): ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποίουν πόρνας (*no Phaedras in my plays, egad!*) οὐδὲ Σθενεβοίας, οὐδ' οἶδ' οὐδεὶς ἥντιν' ἐρῶσαν πώποτ' ἐποίησα γυναῖκα.[2] Aristophanes, the moralist, the good citizen, sides with Aeschylus. He does not believe in "the poison-drama of Euripi-

[1] Cp. Eustathius on *Od.* 1941. 1 καὶ γάρ τοι παρ' Αἰσχύλῳ κάθηνταί που πρόσωπα σιωπῶντα ἐφ' ἱκανὸν κατὰ σχῆμα ἤ τινος ἑτεροίου πάθους. So Sophocles in the *Trachiniae*.

[2] But certeinly no word ne writeth he
Of thilke wikke ensample of Canacee,
That lovede hir owne brother sinfully.
— CHAUCER, *Man of Lawes Tale*, 77 ff.

None of your Phaidras, Auges, Kanakés,
To mincing music, turn, trill, tweedle-trash.
— BROWNING, *Aristophanes' Apology*.

So the writer *On the Sublime* (15. 3): ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγῳδῆσαι, κἀν τούτοις ἐπιτυχέστατος . . . ἥκιστά γέ τοι μεγαλοφυὴς ὢν ὅμως τὴν αὐτὸς αὑτοῦ φύσιν γενέσθαι τραγικὴν προσηνάγκασε, and (15. 5) τοῦ δ' Αἰσχύλου φαντασίαις ἐπιτολμῶντος ἡρωικωτάταις . . . ἐνίοτε μέντοι ἀκατεργάστους (*unshapen*) τὰς ἐννοίας καὶ ἀμαλάκτους (*harsh*) φέροντος, ὅμως ἑαυτὸν ὁ Εὐριπίδης κἀκείνοις ὑπὸ φιλοτιμίας τοῖς κινδύνοις προσβιβάζει.

des" that "morbifies the flesh," but in "primaeval virtue, antique faith." Euripides portrays men as they are, in all the nudity of their weakness.[1]

10. The Greeks felt that art was intimately associated with life and with public morality. Euripides' influence was destructive of the good breeding of the Aeschylean period. There was a slyness, a cleverness about the works of Euripides, "the argute and tricksy," that made Aristophanes his uncompromising foe. Euripides employed the arts of a dazzling hypocritical eloquence; his odes contained the chatter of washer-women decked out in tinsel-words (*Hel.* 179 ff. and *Hipp.* 121 ff.). The vigorous impressive measures of the older poets gave way to the effeminate and irregular rhythms of the later melodies, which paved the way for the complete decline of music. Euripides

Aristophanes' hostility to Euripides

> Dared bring the grandeur of the Tragic Two
> Down to the level of our common life.[2]

11. Aeschylus tells us himself (*Ran.* 1014 ff.) that his training school did not breed effeminate creatures, but sturdy fellows: *γενναίους καὶ τετραπήχεις, καὶ μὴ διαδρασιπολίτας, | μηδ' ἀγοραίους μηδὲ κοβάλους, ὥσπερ νῦν, μηδὲ πανούργους, | ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας | καὶ πήληκας καὶ κνημῖδας καὶ θυμοὺς ἑπταβοείους, noble great fellows six feet high, no shirkers of duty, market-gossipers, unprincipled knaves*

Aeschylean characters

[1] "I paint men as they are. . . . Not as they should be. . . . Women and slaves . . . your equals, as they are" (EURIPIDES in *Aristophanes' Apology*).

[2] Cp. *Ran.* 1301 ff., *Nub.* 330, 970 ff. Aristoxenus of Tarentum was wont to cultivate in private the music of Aeschylus and Pindar, and lament over its decay. By the third century of our era the people had lost all feeling for time measurement. In *Ranae* 1314, Aeschylus parodies Euripides' innovations in music, particularly his repeating one syllable six times (six notes instead of one) — "quo in genere magis etiam peccare solet musica hodierna" (FRITZSCHE) — and in v. 1323 the degeneration of versification which began in Euripides. Aeschylus "was train'd by other rules than are in vogue to-day." The change came gradually. We cannot hold one man responsible. Aristophanes exaggerates; he takes Euripides as the representative of the whole movement; nevertheless, Aristotle essentially agrees with Aristophanes.

and grand rascals like the brood of to-day, but men who breathed of the spear and the lance and white-crested helmets, of casques and greaves and courage doughty as the tough-hided sevenfold shield of Ajax.

12. In *Ranae* 1261–1280 Euripides makes fun of Aeschylus' predilection for ephymnia, and of the loose connection in which they stand to the rest of the ode. This after-chant is merely a relic of folk song, and occurs very frequently in Aeschylus (cp. *Ag.* 1489–1496 and 1513–1520). In the strophe, but not always in the antistrophe, it is joined to what has just been sung. The form preponderates over the content, the musical over the logical. We have in the ephymnion an indication that the parts were not rendered by the whole chorus. All choral odes that contain ephymnia (with a single exception) consist of three strophes. The explanation is to be found in the division of the chorus into three στοῖχοι. Each στοῖχος sings the strophe and the antistrophe, and the whole chorus the refrain (cp. the repetitions in *Cho.* 778–792 = 808–822, and 837–846 = 870–880). In *Prometheus* 574–608 Io sings the strophe as well as the antistrophe. The strophe and antistrophe have only an orchestric (not a musical) signification; they form a symmetrical whole, not a responsive song. A chorikon consisting of various non-responsive parts occurs in the *Agamemnon* (475). Another example of defective responsion is *Eumenides*, 244–275. There must have been only twelve in the chorus.[1]

Ephymnia

13. In Euripides we know of twelve male, and twenty-six female choruses. The *Oresteia* has old men, maidens, Erinyes, the *Lykourgeia* Edoni, young men, Bacchantes. Three Aeschylean dramas have the anapaestic parados: *Supplices*, *Agamemnon*, *Eumenides*. There are no frigid Euripidean prologues, no Shaksperian introduction by a conversation of superfluous characters. We feel, at the very opening of the play, that something great or terrible is about to take place; we do not see that something in

[1] Kirchhoff and Arnoldt insist that fifteen are speaking in *Ag.* 351 ff. Weil finds twelve in *Eum.* 558–565.

clear outline; nevertheless, the obscurity gradually disappears, and the general conception stands out in bolder relief as the play progresses. The decisive act is never committed to pure narration, though a large proportion of the drama is narrative. The chorus is an integral part of the play; but in the body of the drama are many scenes which critics have regarded as irrelevant and unnecessary. Richter[1] thinks that the Darius scene in the *Persae* might be excised. But we may be sure that the poet and practical playwright knew what he was doing when he represented the wise king, who had been successful in all his undertakings, as rising from the tomb. He idealizes the grand figure of Darius at the expense of historical fact, without making any alteration in the essential truths.[2] Differently from Darius and Io, Cassandra was bequeathed to Aeschylus by his predecessors. Yet even her rôle is accounted episodic. Like Shakspere, Aeschylus knew how to excite anticipation; he was a master of stage effect. Cassandra enters at the culminating point; she goes to meet a death foreseen; we shudder at her fate. Moreover, the scene forms a connecting link between the first and the last plays of the trilogy; it bodes the inevitable vengeance, more horrible than the crime, reveals the presence of the real actors of the tragedy — *the Erinyes*.

Lyrical and narrative parts

14. Aeschylus' conception of "the tale of Pelops' line" differs in many particulars from the Homeric and Sophoclean. Mycenae is never mentioned.[3] Sparta is regarded as non-existent.

6. STYLE AND LANGUAGE

1. In these days of artificial style and no style, of affectation and ostentation, of cheap fiction and cheaper journalism, when there is nothing produced but

General characteristics

[1] *Zur Dramaturgie des Aeschylus*, Leipzig, 1892.

[2] As the orator Lycurgus says (102): οἱ δὲ ποιηταὶ μιμούμενοι τὸν ἀνθρώπινον βίον, τὰ κάλλιστα τῶν ἔργων ἐκλεξάμενοι, μετὰ λόγου καὶ ἀποδείξεως τοὺς ἀνθρώπους συμπείθουσιν.

[3] Campbell (*A. J. P.* 1. 427) sees in this a desire to conciliate Argos.

a little unbaked poetry,
Such as the dabblers of our time contrive,
That has no weight nor wheel to move the mind,

it is well to refresh ourselves with Aeschylus, who dared to be himself, was untainted with ostentation and hypocrisy, and possessed a style weighty in matter and original in expression. Nothing that he writes is prompted by a desire for idle show or rhetorical display. Aeschylus hated "Drei Uebel . . . Tyrannei, Sophismen, Heuchelei." He has not the flashing wit, the preciseness, and ingenuity of Euripides, the smart passage at arms, the clever thrust and parry, nor the grace and mildness, the poise of art and symmetry of form of Sophocles,[1] but he had a self-willed audacity and a broad simplicity that was foreign to both his successors. Indeed, his works bear an impress of grandeur and simplicity that no other work of tragic art possesses. Just as Tennyson's sturdy aristocrat was "like an Aylmer in his Aylmerism," so was Aeschylus like his Prometheus in his authadism (*Prom.* 964). "Il y a du Promethée dans tous ses héros" (EGGER). The reason is apparent. Aeschylus is *αὐθάδης* not only *φρενῶν*, but also *λόγων*.[2] Like Pindar he sails his own course of poetry.[3] In the celebrated description of the up-leaping of beacon after beacon from Troy to Argos (*Ag.* 281–311) and in the Salaminian speeches (*Pers.* 284 ff.) energy and intensity (which the Greeks were wont to curb) are wonderfully combined with lucidity, elevation, and rapidity. His style is like a river sweeping in its might,[4] his vocabulary bold[5] and full of hard

[1] There was a sharp tang though, a certain *δριμύτης*, in the mildness of Sophocles, whose style is *στρυφνή* (*tart*).

[2] Euripides calls him (*Ran.* 837 ff.) *ἄνθρωπον ἀγριοποιόν, αὐθαδόστομον,* | *ἔχοντ' ἀχάλινον ἀκρατὲς ἀπύλωτον στόμα.*

[3] Cp. Arist. *Rhet.* 3. 3 *οὐ γὰρ ἡδύσματι* (*sauce*) *χρῆται ἀλλ' ὡς ἐδέσματι* (*pièce de résistance*) *τοῖς πυκνοῖς καὶ μείζοσι καὶ ἐπιδήλοις* (*obtrusive*) . . . *ἐξελέγχει καὶ ποιεῖ φανερὸν ὅτι ποίησις ἐστίν.*

[4] He is *ἐπιβρεμέτας* (*Ran.* 814), *τυφώς* (848), *ὥσπερ πρῖνος ἐμπρησθείς* (859).

[5] Like Pindar he was a bold builder of new words: *Seu per audaces noua dithyrambos* | *Uerba deuoluit* (Hor. *Od.* 4. 2. 10).

words, his epithets and compounds strange and sonorous.[1] His figures are superb; but in their Dionysiac elevation they approach the lyric flight of the Oriental. Hence many see in him an Isaiah or a Job.[2] In both the Greek and the Hebrew poet a noble universality reigns supreme. They discuss the same problem: the destiny of man. Carlyle's words on Job, with a few modifications, might be applied to Aeschylus: "such free flowing outlines; grand in its sincerity, in its simplicity; in its epic melody. . . . Such living likenesses were never since drawn." . . .

Resemblance to the Hebrew prophets

> His lines like his invention are born free,
> And both live blameless to eternity.

Even the diction of Aeschylus bears a striking resemblance to that of Job: τὸν φρονεῖν βροτοὺς ὁδώσαντα, τὸν πάθει μάθος | θέντα κυρίως ἔχειν. | στάζει δ' ἔν θ' ὕπνῳ πρὸ καρδίας | μνησιπήμων πόνος (*Ag.* 177), *Zeus who guideth mortals to wisdom, who hath set up a law that instruction must come of suffering. Even in sleep the memory of chastening woe reopeneth the trickling wound.* "In a dream, in a vision of the night, when deep sleep falleth upon men, in slumberings upon the bed; then he openeth the ears of men, and sealeth their instruction" (*Job* 33. 15). In power of imagination no poets of modern times can be compared to Aeschylus except Shakspere, Marlowe, and Milton. In the splendor of his images and powerful metaphors we recognize a truly poetic spirit, his "visions vast as those of Ezekiel, yet conveyed withal in rich and

[1] μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ τὰ ῥήματα τίκτειν (*Ran.* 1059). Treatment that is not lofty does not command the respect essential to the moral effect of example. Cp. Aristotle, *Ars Poet.* 9 φιλοσοφώτερον καὶ σπουδαιότερον ποίησις ἱστορίας ἐστίν. "The superior character of truth and seriousness, in the matter and substance of the best poetry, is inseparable from the superiority of diction and movement marking its style and manner" (Matthew Arnold).

[2] Cet Athénien a parfois la voix d'un prophète d'Israël. Mêmes ellipses énigmatiques, mêmes allitérations symétriques, même âpreté de ton et d'accent, mêmes ruissellements de larmes et mêmes éclats d'anathèmes (De Saint-Victor, *Eschyle*, 102).

radiant Greek." Longinus praises him for the boldness of his imagination and the heroic grandeur of his conceptions. Quintilian describes his style as sublime and grandiloquent (often) to a fault. But the former adds that his works were frequently unpolished, unrefined, ill-digested, and rough; and the latter states that they were rude and wanting in order (10. 1. 66).[1] The mighty line of Aeschylus gave unrivaled dignity to his narrative. The phrases invented in the *Ranae* (*κομποφακελορρήμονα, ἱππολόφων τε λόγων κορυθαίολα νείκη*) very cleverly parody the effect of the more inflated passages.[2] Resonance of grandiloquent phrases is a marked characteristic of the poet's style; but the sentence is not always tumid. As Lessing says in his *Laokoön*, it is the privilege of the ancients never in anything to do too much or too little; and Aeschylus does not simply preach *μηδὲν ἄγαν* (*Prom.* 327); he practices it as well. In many passages the high utterance grazes the heights of Shakspere's *King John* (where the passion equals the phrase and makes it seem appropriate), but in others the lines have the neatness and reserve of Chaucer's clerk.

Diction

> Not a word spake he more than was nede,
> And that was said in form and reverence,
> And shorte and quicke and ful of high sentence.

This is notably true of the *Prometheus*. In general, however, he employs the wealth of his stylistic resources for a splendor of color

[1] Either a misunderstanding originating in a superficial conception of the phrase *δράματα διεσκευασμένα*, or a false criticism due to the inability of the critic to recognize in the occasional "disorder" the highest kind of order. Mrs. Browning's comment (in view of the fact that she knew nothing of the nature of Quintilian's blunder) is interesting: "Of the three great critics of antiquity . . . Dionysius alone does not measure his criticism to twice the length of his commendation. Quintilian calls him 'rudis in plerisque et incompositus,' which my sense of justice almost gives me courage to call a false criticism. Longinus — Longinus!! uses similar language."

[2] 839, 818. Cp. 821 *ῥήμαθ' ἱπποβάμονα*, 924 *βόεια . . . ὀφρῦς ἔχοντα καὶ λόφους, δεῖν' ἄττα μορμορωπά, ἀγνῶτα τοῖς θεωμένοις*, 929 *ῥήμαθ' ἱππόκρημνα, ἃ ξυμβαλεῖν οὐ ῥᾴδι' ἦν.*

which heightens the feeling and elevates the dignity of the thought. He is the most plastic of all the tragic poets. His sentence-structure is simple; short paratactic clauses are frequent; asyndeta are not rare (only occasional in Sophocles and Euripides), and give the sentence an archaic stamp. The masonry is Cyclopean. Longer and more carefully constructed sentences are found in the melic parts, and even in the dialogue oftener than we should expect, but they lack lightness and a clear outline. Anacolutha (not so graceful as those of Herodotus) are frequent. The obscurity and difficulty of the sentence are often increased by new and strange words, some of which he is supposed to have picked up in Sicily.[1] These glosses, however, in which Aeschylus is rich, we cannot identify as Sicilian. He does not believe, with Julius Caesar, that a writer should avoid an *inauditum atque insolens verbum tamquam scopulum*. Such unusual words affect an air of independence and proud reserve. They are like the poet himself; they will not conform to ordinary usage and fashion, but contemptuously affect singularity.[2]

2. Like Thucydides, Aeschylus has his amplitudes as well as his brevities. When profuse, he is exceedingly difficult. His obscurity is due chiefly to luxuriant metaphors, to a plethora of ideas, and to a pleonasm of imagery. Sometimes the poetic figures fairly swarm. Another frequent

Nature of difficult passages

[1] Gallus hath been this summer-time in Friesland,
And now, return'd, he speaks such warlike words,
As, if I could their English understand,
I fear me they would cut my throat like swords.
He talks of counter-scarfs, and casamates,
Of parapets, curtains, and palisadoes;
Of flankers, ravelins, gabions he prates,
And of false-brays, and sallies, and scaladoes.

— JOHN DAVIES.

[2] σεμνὸν γὰρ καὶ αὔθαδες (αἱ γλῶτται), says Aristotle (*Rhet.* 3. 3). Cp. *Poet.* 24. 9 τὸ γὰρ ἡρωικὸν στασιμώτατον καὶ ὀγκωδέστατον τῶν μέτρων ἐστίν (*the hexameter is the loftiest and most turgid*), διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα.

impediment to clearness of vision is the rapidity of transition from one thought to another. The *Prometheus* is simple and comparatively easy, whereas the *Oresteia* is full of difficulties. One must wrestle with Aeschylus; one is obliged to read long passages through, and return to the beginning to re-read them.[1] They are to be understood, not logically, but psychologically, by the αἴσθησις ἄλογος, the immediate impression for which one gives himself no account. An acute and painstaking mind is not the *ne plus ultra* for extorting the sense.

σεμνότης

3. At the head of every department of Greek literature stands a representative of the class which the rhetoricians designated as the σεμνὸν γένος. This quality of σεμνότης (*gravity and elevation*) in the practical orator was modified by the circumstances. Antiphon was not so perfect a model of the lofty style as Pericles or Thucydides. But σεμνολογία (*loftiness*) is not the same as μεγαλοπρέπεια (*magnificence*), which is found even in Herodotus. Aeschylus' style was called πομπική (*stately*), ἀξιοματική (*dignified*), γλωττηματική (*full of unusual words*), ἀπηρχαιομένη (*antiquated*), and ἐξηλλαγμένη (*out of the ordinary run, i.e. elevated*). The rhetoricians say that the abstract noun (as against the verb) gives a certain dignity to the style. Cp. *Prom.* 9, where ἁμαρτίας is equivalent to the oratorical τῶν ἡμαρτημένων, 12 ἐντολή (= τὰ προστεταγμένα) and 129 (ἀμίλλαις). Another name given to σεμνότης was τὸ ἀρχαῖον, the old-fashioned style of speech and inflections — an important element. The writer who belongs to

[1] As Salmasius says (*De Hellenistica*, Epist. Dedic.), "Quis Aeschylum possit affirmare Graece nunc scienti magis patere explicabilem quam Evangelia aut Apostolicas? Unus ejus Agamemnon obscuritate superat quantum est librorum sacrorum cum suis Hebraismis et Syraismis et tota Hellenisticae suppellectili vel farragine (*stuff or hodge-podge*)." How much Aeschylus reckoned on the ability of his audience to analyze what seem to us most difficult combinations may be gathered from such passages as διχόφρονι πότμῳ (*Sept.* 899) πρωτοκτόνοισι προστροπαῖς Ἰξίονος (*Eum.* 718), ἐπασσυτεροτριβῆ τὰ χερὸς ὀρέγματα (*Cho.* 426). He coined many striking compounds: δεμνιοτήρης, γνιοβαρής, λαγοδαίτης, κεναγγής, παλιντυχής, δομοσφαλής, αἰνολαμπής, νυκτηρεφής, φρενομηνής, δημορριφής.

this class can take certain liberties in the formation of new words.[1] The language was not yet such a perfect instrument as that which, under Euripides' manipulation, worked with almost perfect accuracy. Aeschylus had to improve the rhythmical composition; like Dante, he had to crystallize the language. In Sophocles it is easy to mistake the meaning; but reflection solves the problem. When the three poets fall into the vein of sententiousness, it is difficult to tell them apart. Aeschylus is often as simple as Euripides, the latter as "craggy" as Aeschylus.[2] Euripides did not always "substitute crutches for stilts, bad sermons for good odes." And when Aeschylus *is* simple, he combines majesty and power with beauty in a style that surpasses the polished perfection of Sophocles and the brisk and elegant dialogue and facile narrative of Euripides ("past dispute the verse slips oily-bathed in unctuous music"). Epic simplicity inheres in the roughhewn verses, a quality not to be found in Sophocles, despite the Homeric tone.[3] In his Titanic sentence-structure he seizes a huge bowlder and throws it at the head regardless of case. There is no Tacitean artificiality. He employs the greatest freedom in forming compounds, which sometimes exceed the Greek limit of proportion — *proiicit ampullas et sesquipedalia uerba* (Hor. *Ars Poet.* 97). Such verses as "empire-crowned seven-mountain-seated Rome" (*Nero* 2. 2) are a rarity in English, but not in Aeschylus. Little wonder that Ben Jonson exclaimed

Compounds

Call forth thundering Eschylus,

or that Browning speaks of

[1] "Euripidem . . . perpauca ipsum invenisse vocabula, paullo plura Sophoclem, longe plurima Aeschylum" (Dindorf, *Lex. Aeschyleum*, p. 404).

[2] The old farmer in Aristophanes calls him κρημνοποιός (*Nub.* 1367).

[3] Cp. *Cho.* 534 ff. (λέξις εἰρομένη). λέξις is the word Aristotle (*Rhet.* 3. 1. 2) and Theophrastus use for *style*; φράσις is post-Aristotelian. In Dionysius they are used side by side. Cp. also *Cho.* 747 ff. (naïveté) with *Ag.* 184 ff., 437 ff., 686 ff. (colossal periods). No author uses the λέξις εἰρομένη (nor λέξις κατεστραμμένη) exclusively.

The thunder-phrase of the Athenian, grown
Up out of memories of Marathon.[1]

There is a sonorousness about the verses of the first tragedian that reminds us of Latin, but it is rich and radiant Greek withal; there is no harshness. The Greeks attached great importance to the artistic side of phonetics; they treated this subject with an exactness and minuteness unknown to English. The sensuous effect of the sequence of sound in any piece of artistically written prose or poetry is of prime importance. In Greek the artistic arrangement of words with reference to sound and with reference to sense, *σύνθεσις* and *σύνταξις*, run side by side. There is not only a weight of meaning and energy in the lines *οὖ καρανιστῆρες ὀφθαλμωρύχοι*, *Eum.* 186, *φαιοχίτωνες καὶ πεπλεκτανημέναι πυκνοῖς δράκουσιν*, *Cho.* 1049, but of sound and words as well.[2] This is literally *μεγαλοφωνία*, but there is also *μεγαλοψυχία*, the high utterance as well as the loud utterance. Coleridge grants elevation, but denies sublimity to the Greeks. Sublimity is absolute, elevation relative. The Greek could use *ὕψος* of a paltry object without being ludicrous. Patin

μεγαλοφωνία and μεγαλοψυχία

[1] Cp. Mrs. Browning, *Wine of Cyprus*:

our Aeschylus, the thunderous!
How he drove the bolted breath
Through the cloud, to wedge it ponderous
On the gnarlèd oak beneath.

In Aeschylus the proportion of omegas to omicrons is 1 : 2 (with astonishing regularity in some plays, *e.g.* the *Septem*), whereas in Sophocles the proportion is about 3 : 5. Passages like *Prometheus* 901–904, where there are 21 omicrons in four verses, are as characteristic of this master of versification as the heavy, solemn lines preceding (889–893), where 41 long syllables are found in five verses (11 omegas). Cp. 88–92. For good examples of the Athenian's "thunder-phrase" see 351–372, 853–868, 992–996, 1014–1025, 1043–1053, 1080–1093. In most of these passages the consonants *φ*, *θ*, *χ*, *ψ* abound. Cp. particularly 362 and 1044–1053. The proportion in this play is *φ* 5 : *χ* 6 : *θ* 11.

[2] Cp. the beautiful and melodious lines describing the sacrifice of Iphigenia (*Ag.* 227–248).

says (p. 268): "Le poète, dans la plus sublime production dont l'histoire du théâtre conserve le souvenir, ne craint pas de s'approcher des limites de la comédie."[1]

4. Dionysius of Halicarnassus (*Demosthenes* 39) names, among other characteristics of the elevated style, τὸ μήτε συνδέσμοις χρῆσθαι πολλοῖς (*sparseness of conjunctions*) μήτ' ἄρθροις συνεχέσιν (*articles not used freely*),[2] ἀλλ' ἔστιν ὅτε καὶ τῶν ἀναγκαίων ἐλάττοσι . . . ἥ τ' Αἰσχύλου λέξις ὀλίγου δεῖν πᾶσα . . . κἀν τούτοις εὐγένεια καὶ σεμνότης ἁρμονίας τὸν ἀρχαῖον φυλάττουσα πίνον (*style*). Aeschylus was an exemplar of the αὐστηρὰ ἁρμονία, and Dionysius classes him with Pindar, Thucydides, Antiphon. Dio Chrysostomus gives an admirable summary of the chief elements of Aeschylean style (52. 267): ἥ τε τοῦ Αἰσχύλου μεγαλοφροσύνη καὶ τὸ ἀρχαῖον, ἔτι δὲ τὸ αὔθαδες τῆς διανοίας καὶ φράσεως (*high-toned spirit, archaic coloring, boldness of thought and expression*) πρέποντα τοῖς παλαιοῖς ἤθεσι τῶν ἡρώων, οὐδὲν ἐπιβεβουλευμένον, οὐδὲν στωμύλον οὐδὲ ταπεινόν (*reproduces perfectly the manners and customs of the old heroes, — no base cunning, no garrulity, no littleness*). Longinus, however, found fault with the "fustian" of the meta-

Opinions of ancient critics

[1] It is interesting to read what this distinguished French scholar says about the double difficulty, or rather impossibility, of translating Aeschylus into French: "The style of French tragedy has a reserve and a dignity that makes it almost impossible to follow the turns of Greek tragedy, particularly Aeschylus. How attain to the figures of an incomparable grandeur, to that extraordinary and unusual language by means of which Aeschylus endeavors to adjust himself to the stupendous subject of the struggle of man, and sometimes of the gods, against Destiny? How, again, descend to that naïve simple tone, the ground from which he takes his eagle flight?" So Croiset, in speaking of the song of the Erinyes: "Il faut faire violence à notre langue pour le traduire à peu près."

[2] When the language becomes elevated, the article vanishes, especially in lyric poetry. The Aeschylean ὄγκος (*pomp*, which, in the vulgar usage of life, may become *pomposity*) is due in part to this fact, just as the entire absence of the article in Latin lends the language *gravitas*. The article with the proper noun does not belong to the early stage. The *Prometheus* is not loaded with articles — there are practically none with proper names (αἱ Φορκίδες 794 is not an example).

phorical language of Aeschylus. Just as the people of one country do not understand those of another (the Englishman misunderstands the Frenchman, the Northerner misjudges the Southerner), so the people of one period are not understood by those who come after them. What constitutes σεμνότης in one age might appear to be bombast in another. Aeschylus did not suit the tastes of the Athenian ochlocracy. Euripides lived in an age when men of the world were bred, and to these Aeschylus seemed bombastic. They looked upon candor and grand sentiments as affectation, as something out of date. The culture of the "advanced age" had no sympathy with the grandiloquence of the Titanic period, with "the antique pure simplicity" and "the ingenuous golden past." To a member of the best society of Athens the choral songs of Niobe (*Ran.* 925) appeared to be too stiff, too magniloquent. But the old-fashioned Strepsiades says: ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς, and adds with ill-concealed contempt and indignation: σὺ δ' ἀλλὰ τούτων | λέξον τῶν νεωτέρων, ἅττ' ἐστὶ τὰ σοφὰ ταῦτα.

5. There are about twice as many examples of figures of thought (σχήματα διανοίας) in Aeschylus as figures of diction (σχήματα λέξεως), whereas the latter predominates in Sophocles in the proportion of three to two. And of the σχήματα διανοίας the metaphor is far in the lead in number. Its range, like that of the simile in Homer, is as wide as life: from war, from the chase, from the sea, the farm, the winds, torrents, flowers, and the beasts of the field. In the number of metaphors from the human body and the acts and conditions of body and mind the *Prometheus* exceeds all the other plays. The liberal arts are represented with nine from the *Agamemnon*, six from the *Prometheus*, and three from the *Choephori*. The useful arts contribute ten times as many, most of which are from husbandry and seafaring. The diversions of man furnish over one hundred examples. Few metaphors (about two dozen), strangely enough, are taken from war. Nature affords nearly three hundred, one third of which come from the animal world. The

The metaphor and simile

bird, the dog, and the horse, respectively, furnish the greatest number of examples. Half the metaphors from the vegetable world are from seed, flower, and fruit. The *Agamemnon* contains the greatest number of metaphors from the elements.[1] There is a large number of figures from the art of fishing. Sometimes the metaphors are startling, *e.g.* Iphigenia's face is called a fair prow (*Ag.* 236).[2] Though redundant at times, Aeschylus surpassed all Greek poets, even Sophocles, in a certain Shaksperian concentration of phrase. Energetic imagery unparalleled in Greek literature is seen in the invectives and broken exclamations of Cassandra, and in the ode which describes the capture of Thebes. But most vehement of all is the denunciation of the Erinyes by Apollo in the Delphic temple (*Eum.* 178 ff.). The later tragedians are rich in metaphor, particularly Euripides, who never tires of remodeling old motives. But even Euripides cannot vie with Aeschylus by reason of the restraint which his style imposes. Aeschylus calls the ocean a forest. Vultures are ὀξύστομοι Ζηνὸς ἀκραγεῖς κύνες. The eagle in *Prometheus* 1022 is "the ravening wingèd hound of Zeus." Clytemnestra's Erinyes are μητρὸς ἔγκοτοι κύνες. The Argives from the wooden horse the poet designates as the Ἀργεῖον δάκος, ἵππου νεοσσός. The flame of the thunderbolt he names πυρὸς ἀμφήκης βόστρυχος (*two-edged tress of fire*), the beacon-flame on Aegiplanctus φλογὸς μέγαν πώγωνα. Mixed metaphors, owing to the rapidity of movement, are frequent in poetry, whereas they occur but rarely in prose, which is too leisurely for the sudden shift of vision. Aeschylus often employs a simile instead of the real expression; the imagination of the hearer is expected to establish the correct relation. The simile-mark is often omitted (λείπει τὸ ὡς, as the schol. remarks), *e.g.* *Prom.* 857. Sometimes the poet combines the simile with the

[1] See James T. Lees, *Metaphor in Aeschylus*, in *Studies in Honor of B. L. Gildersleeve*, pp. 483–496.

[2] As a rule, Greek metaphors are not so extravagant as ours. Periods and nationalities differ. What would be hyperbole to an Englishman might be a natural expression for an American.

actual expression (the latter making the former more definite); sometimes he brings the metaphorical expression into the domain of reality and, by a sort of irony, breaks the illusion.

Gorgianic figures

6. The influence of Gorgias was world-wide; but the Gorgianic figures were employed by the poets that preceded the great Sicilian sophist. Indeed, nearly all the figures to which Gorgias has attached his name can be found in Aeschylus. In Sophocles they are not mere ornaments: they form an integral part of his style. Another marked feature of the grand style is the coupling of similar words, the combination of synonyms (common in English law and a cause of its cumbrousness). These doublets occur in all languages; but they were dropped by the Greeks just as soon as the language got away from the legal basis.[1] Aeschylus is our first orator (even the scholiast recognizes the oratorical excellences in the speeches of Prometheus and Oceanus), and in him such doublets are not rare: σκοπὸς καὶ κατοπτῆρας (*Sept.* 36), ἔνερθε καὶ κάτω χθονός (*Eum.* 1023). But Aristophanes and Euripides (*Hipp.* 380) can say ἔπος διπλοίζω (cp. *Ran.* 1165) as well as Aeschylus (*Eum.* 1014).

Homophony and repetition

7. The tendency to balance, to symmetry, in Greek is very strong; at the end of the trimeter, as well as of choral verses (*Prom.* 891 ff.), Aeschylus admitted homophony of significant words. The Greeks were far more liberal in their interpretation of παρονομασία than we. Their language was not so far advanced in phonetic decay, and so did not lend itself to plays on words so readily. Not only is the same idea with a different word, and the same sound in a different sense, repeated, but to the naïveté of the archaic style belongs the repetition of the same word. The modern poet repeats consciously to produce a desired effect.

> And up into the sounding hall I past;
> But nothing in the sounding hall I saw.

[1] They came back, however, the first being found in Lysias; Demosthenes employs them three times as often as the other orators.

Another important element of style, closely connected with assonance, is alliteration, which is as old as Homer (Δ 526 *χάμαι χύντο χολάδες*). It was ridiculed (though used) by Shakspere, and, while not entirely banished from the literature, is now employed with much greater care. The figure is not rare in Aeschylus. It is (together with repetition, assonance, rhyme) a form of expression which primitive people are prone to employ. Hence we need not be surprised to find examples in one who, like Aeschylus, stands so near to nature, and reflects the spontaneous voice of the people.[1] **Alliteration**

Aeschylus does not disdain apt alliteration's artful aid; but he confines it practically to the two most effective letters: *π* and *κ*. Cp. *Sept.* 661 *φλύοντα σὺν φοίτῳ φρενῶν*, *Prom.* 748 ff., 894 ff., *Ag.* 820 *προπέμπει πίονας πλούτου πνοάς*, 1167 *πόνοι πόνοι πόλεως ὀλομένας τὸ πᾶν*, 1430 *τύμμα τύμματι τεῖσαι*, *Suppl.* 1006 *πάθωμεν ὧν πολὺς πόνος | πολὺς δὲ πόντος*, *Cho.* 89 *πότερα . . . παρὰ φίλης φίλῳ φέρειν*, *Ag.* 1553 *κάππεσε, κάτθανε, καὶ καταθάψομεν*.

8. The *figura etymologica* is an element of style, which is national in Greek, exceedingly common in Italian, but foreign to both German and English.[2] Aeschylus does not avoid the use of the figure. **σχῆμα ἐτυμολογικόν**

9. Crasis and synizesis between words were common in the speech of daily life, and, consequently, foreign to the elevated style of the lyric chorus in the drama, where **Crasis and synizesis**

worthiest poets
Shun common and plebeian forms of speech.

[1] Middle English is full of it, while Old English poetry is constructed with great care on the principle of alliteration.

In sowre swettenesse my syth I sende,
With sevene synnys sadde be-set. — *Castell of Perseverance* 247 f.
A place full of plenty to my plesing at ply. — *Fall of Lucifer* 1.
Howndes and hogges, in hegges and helles. — *Salutation*, 1191.

The use in Aeschylus is more like that of Chaucer, where it is not overdone. In the Old English plays almost every letter of the alphabet is employed.

[2] Blass says that Isocrates does not employ the figure; but he is in error: the stately orator simply uses it less than his contemporaries.

Not so Euripides, for

> at each attempt to move our hearts,
> He uses the mere phrase of daily life.

Aeschylus has only five examples. In one the tone is really narrative (*Ag.* 255), in the others the text is corrupt. There are two examples of aphaeresis with ἐπί (*Sept.* 698, *Cho.* 161). More frequent is crasis with καί, and with the article in anapaests.[1]

10. The great number of reminiscences from Homer and the plasticity of his picturesque descriptions show how much Aeschylus was influenced by the epic style.[2] He believed that a religious frame of mind was more easily induced by antique earnestness. The scraps from Homer's banquet, as Aeschylus characterized his tragedies (τεμάχη τῶν Ὁμήρου μεγάλων δείπνων), included form as well as substance.[3] The Trojan cycle was nearest the hearts of the Greeks, and stood out as none other in the whole range of mythical story. Nine of the themes in the extant plays of Euripides and two of Sophocles are selected from the Trojan legends. Only one of the subjects of the extant Aeschylean dramas is Homeric. All the tragic poets are steeped in Homer, but Aeschylus bears the Homeric impress most distinctly. There are many close parallels between the Aeschylean and the Homeric story of the house of Agamemnon. Aeschylus follows epic tradition (as Sophocles does not) in his account of the burial of Oedipus. Among the many Homeric forms in Aeschylus are: ἔταρος, ἀεικής, αἰετός, πολιήτης, νοῦσος, οὐλόμενος, πτόλις, Ἄιδος, ἄμμι, ὔμμε, ἔθεν, σφίν, ἀμός, τεός, κεῖνος, θήν, ῥά, τώς, τίπτε, μάσσων, διδοῖ, βάσκε, ἠδέ, ὑπαί. Contraction follows the Attic laws, except εἰσοιχνεῦσιν, πωλεύμεναι (*Prom.* 122, 645). The

Influence of Homer

[1] Crasis is also rare in Sophocles in the stasima, and in the genuine lyric odes. There is not a single example of either crasis or synizesis in Euripides in strophically arranged odes; and aphaeresis is exceedingly rare.

[2] Croiset puts it too strongly when he says: "Le style épique était trop égal pour lui, et son ampleur . . . ne pouvait convenir au drame."

[3] See Franklin, *Traces of Epic Influence in the Tragedies of Aeschylus.* Bryn Mawr Diss., Baltimore, 1895.

article is frequently used for the demonstrative and for the relative. There are two examples of epic forms of πολυς. Iterative forms occur but rarely.[1] The Ionic ending -ατο occurs only in the optative. Many forms are found that are un-Attic, or unusual: ἐδύκησα, ἔνισπε, ἔκερσα, ὦρτο, σύμεναι, συθείς, πιθήσας. An epic touch is given to the messenger's narrative in the *Persae* by the omission of the augment. As a rule the Attic writers do not omit the augment in dialogue; it occurs only where there is an epic flavor, in longer passages, in narrative which permits the epic freedom. The augment may have been omitted here purposely, to help out the suggestion of Ionia. Many of the Ionic words and forms in the *Persae* are not found elsewhere. We of modern times are apt to overlook this shifting play of language. In the portrayal of the character of his messengers Aeschylus seems to have followed an older tradition. The epic prefixes ἀρι- and ἐρι- (never in Sophocles and Euripides) are employed once each (*Pers.* 948, *Ag.* 1461). Apocope and syncope occur as in Homer. Long (epic) vowels are retained, and metrical lengthenings corresponding to the Homeric model are introduced (ἀπαράμυθος, ἀθάνατος, ἰσόνειρος). These epic forms are not due (exclusively) to the demands of metrical composition. They belonged, for the most part, to the thesaurus of the lyric, are survivals from the elegiac, iambic, and melic poets. Epic-Ionic forms occur in the trimeter (μοννῶπα, ἀείδω, ἰθύνω, δήριος), but Ionisms are found more frequently in melic passages. Some epic forms, used by Sophocles and Euripides, do not appear in the extant works of their predecessor (ἦμος, πολλός). The Homeric forms ἐνί, εἰν, and εἰνί do not occur, whereas they appear in Euripides. A few Doric verbal forms are found (*Suppl.* 39 σφετεριξάμενοι).

Epic words and forms

11. The Greek rhetorician laid great stress on the choice of words as an element of style. Each word has its own tint of association. With all his borrowings Aeschylus is, as Pater says every great writer must be, "faithful to the coloring of his own spirit, and in the

Poetic vocabulary of the Greeks

[1] Twice in Sophocles, never in Euripides.

strictest sense original." With the possible exception of English, Greek is the only classic literature that really possesses a poetic language as distinguished from a prose language; and it is only true of English with certain reservations. Latin had but a very small poetic vocabulary. French is equally poor. No other language has the wealth of poetic form possessed by the Greek. The diction of Lucretius is poetic, but only in the figures of speech and in the unusual arrangement of words. Vergil's language is poetic, because he occasionally uses archaic words, and puts his variety in the regimen, effects his divergencies from the prose idiom by using a peculiarly subtle and delicate case register, by making the nonconformity of the syntax to the prose norm compensate for the dearth of poetic words. Even Tacitus gets away from the ordinary humdrum Roman mode of expression by using a syntax which is purely arbitrary. Dryden's poetry is prosaic. Wordsworth rebelled against the use of poetic words, which were not, after all, highly poetic. English prose style is different from English verse style; but the vocabulary is common to both to an extent inadmissible to a Greek before the time of Euripides. Naturally the greatest number of epic words occurs in the *Supplices*, since a large proportion of the play is melic; but they are by no means confined to the earlier tragedies. The *Prometheus* is highly colored with Homeric diction. In syntax, too, Aeschylus betrays the influence of Homer. He uses the so-called terminal accusative. He retains the Homeric εἰ with the subjunctive as the original norm (a survival, not a reminiscence), has the largest percentage of εἰ's with the fut. indicative. ὡς in the sense of ὥστε is found in Aeschylus and Sophocles, but only once in Euripides. In the final sentence a new period opens with Aeschylus. The optative without ἄν occurs occasionally (*Prom.* 292). The articular infinitive is used very freely. Often the nominative, or the accusative, is employed where the verb requires another case, *e.g. Eum.* 100. The construction *ad synesin* is not rare (*Prom.* 808). Aeschylus differs from Sophocles most in the longer periods, where he desires

Poetic syntax

to avoid ambiguity or constructional difficulty, or where the current is checked by emotion, by breaking off abruptly and beginning a new period. Anaphora is frequent, particularly in the *Prometheus*. Cases of words placed between the preposition and substantive (generally particles) are rarer in Aeschylus than in Sophocles and Euripides. Prepositions are never at a distance from the substantives they govern; in later tragedy the preposition is frequently remote from its noun. Aeschylus, unlike Sophocles, never permits the article to come at the end of the verse. Dependent conjunctions are rarely placed at the end, except in the *Prometheus*. In this play there is no exception to the rule that the anastrophic preposition is put at the end of the verse. Attributive adjectives are less frequently placed in an abnormal position in Aeschylus than in his successors. The nominative of the participle is often put at the head of the sentence and then apparently forgotten — some thought of great weight intrudes and leaves it without regimen. The precative infinitive (a survival) is frequent. The locative is not rare. The dative with ἐν occurs frequently, where εἰς with the accusative would be the normal construction. The poetic dative appears twice (*Cho.* 365, *Pers.* 613). The epic ἐπί with the dative occurs five times. Cumulation of appositions is common. In general, the syntax of Aeschylus is simple and usually true to the recognized norm, but sometimes anomalous, deviating from ordinary usage, when the feeling requires greater freedom.

"Le style est l'homme même" (*stylus virum arguit*) can be applied to Aeschylus with as much literal truth as to any other literary artist. He was as Aristophanes said a poet should be: *χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα,* | *ἃ δεῖ ποιεῖν, πρὸς ταῦτα τοὺς τρόπους ἔχειν* (*Thesm.* 149).

7. RHYTHMS AND METERS

1. While metricians are not agreed as to the significance of certain meters, they are united in declaring that the rhythms of Aeschylus are finished and full of power and expression. Majesty

and energy preponderate over grace and charm. In the dialogue the simplest laws of versification are observed. The trimeter is adapted to an elevated delivery, the cumulation of long syllables heightening the solemn tone. The clearness of symmetry is remarkable. The burdens of the choruses, the repetition of key-words, are observed at once by the reader. The strophe is an artistic structure, built like the Parthenon with a view to architectural effects, not simply that the single verse may be beautiful, but that it may bear a distinct and proper relation to the totality of the rhythmical composition and contribute to the beauty of the whole. Aeschylus is the great master of verse-building. The measure keeps pace with the action, rising to a frantic height at the crisis, where the movement continues wild until that is past, when it sinks again to the calm level of the beginning. The change of rhythm corresponds to the change of tone as it can only in the hands of a master.

General characteristics

2. The great dialogue measure of tragedy and comedy is the iambic trimeter. There is no meter equal to the iambic for such resonant elastic periods as we find in certain parts of the *Agamemnon* and *Persae*. Aeschylus wrote many trimeters without a caesura. In these the movement is sinuous, the verse tied tight; there is no danger of a break. The Roman trimeter is entirely different in character. In some of his verse-structures Euripides is much harder to sympathize with than Aeschylus; but in his trimeters he completes the task to which Aeschylus had addressed himself; he keeps each verse separate and distinct so far as possible. Sophocles, on the other hand, pursues another course: he effaces the dividing line between the individual verses so completely that the two are made one even by the process of welding by elision.

Iambic trimeter

3. Brooding trochees were often used by Aeschylus for grave thought, a measure suited to the use of a poet who was constantly meditating on God's being and moral law. The trochaic tetrameter, the oldest dialogue form, finds its maximum in Aeschylus and its minimum in Sophocles, being

Trochaic measures

revived again by Euripides.[1] It was found to be too vehement for the ordinary dialogue, and was reserved for special crises. It is a passionate rhythm, and survives only in rapid passages. It was originally a lively dance measure. Hence, as Aristotle testifies, its large use in the oldest tragedy. There is one trochaic scene in the *Persae*. But the calmer dialogue crowded the more rapid measure out. Sophocles employs it only at the end of *Oedipus Tyrannus*, Aeschylus himself in the later period only at the conclusion of the *Agamemnon*. So the κατὰ δάκτυλον εἶδος, common in Aeschylus, appears only sporadically in later tragedy.

4. One of the most important Aeschylean meters is the anapaestic dimeter. The dialect is Attic, whereas in the choral ode there is an assimilation — a Doric chord runs through the lyric strain. Aeschylus handles this measure in a marvelous manner. The opening of the *Persae* and the first chorus of the *Agamemnon* are wonderful anapaestic structures. The chief function of the anapaest is transitional — it lets us down from the heights without permitting us to alight on the ground, or serves as an intermediator between the trimeter and the melic, leading up to the songs and forming a bridge between the stasimon and the dialogue, even when it marks the entrance of a new character.

Anapaestic dimeter

5. Trochees, iambi, and logaoedics appear among melic anapaests.[2] Tripodies, dipodies, and catalectic monometers are found, and the paroemiac occurs at the beginning of a system. Abnormal caesuras, freedom of hiatus and syllaba anceps, succession of many dactyls, and verses in which the contractions indicate sorrow, mark the presence of melic anapaests.

Melic anapaests

[1] The trochee in Euripides, however, has, as a rule, a very different significance from the trochee of Aeschylus (moral reflection on the course of the play, grave and solemn). Cp. *Agamemnon* 367–384 (moral, solemnizing trochees succeeding the anapaestic march of fate in the beginning of the ode), Ar. *Ran.* 1309–1321.

[2] See Smyth, *Notes on the Anapaests of Aeschylus*, Harvard Studies in Classical Philology, vol. vii.

There are very few traces of responsion in post-choral and episodal anapaests. The melic anapaest expresses instability, grief, excitement, and even melancholy. The march anapaests (Dorian mode) were not sung outright; the anapaests sung to recurring melodies are in the Lydian and Ionian modes: they form the prelude to the catastrophe and are employed for the resolution into a final calm, for the purpose of lulling to rest after the storm, whereas a preponderance of the musical element would not bring the relief that should succeed the storm of grief. Aeschylus never uses the anapaest for ordinary dialogue. Doricisms are chiefly proper names and unusual words. A change from the trimeter to the anapaest heralds the approach of an important action; but melic anapaests are never used to introduce a new character. No tragic poet except Aeschylus employs anapaests as preludes to stasima. Closing anapaests have greater prominence in him than in Sophocles and Euripides. The *Prometheus* (128 ff.) presents an innovation on the old form of the parodos, in which the anapaest is directly associated with melic measures. Henceforward it becomes something more than a mere distinguishing mark between two divisions of tragedy. The tone is not so grave as in the parodos. The strophic songs are excited (128–135, 144–151, 159–166, 178–185); the interjected systems are calm. In commatic passages the anapaest is used by the more self-contained character, by

> The Titan, the defiant,
> The self-centered, self-reliant,

by the cold-blooded Clytemnestra, by the judicial Athene. With the possible exception of *Prometheus* 167–178 and 186–192 the anapaestic antepirrhema corresponds to the epirrhema. There is only one pure "dactylic" line in the severe anapaests of Aeschylus (*Ag.* 1553).

6. Lengthening of a vowel before τρ was studiously avoided by Aeschylus; but in the *Persae* there are two notable exceptions (217, 763). The greater or less frequency of resolved syllables in different poets determines nothing as to chronology, but it is

interesting to note that Aeschylus has 2003 resolutions (4000 verses), Sophocles 446 (7500 verses), Euripides 729 (17,825 verses).

8. WORKS

1. Of the seventy tragedies attributed to Aeschylus by his biographer (ninety according to Suidas) only seven have come down to us.[1] The dates of some are doubtful. The *Supplices* (very corrupt) is unquestionably the earliest.[2] This is proved by the language, structure, and versification. The poet's last work was the *Oresteia* (458 B.C.), consisting of the *Agamemnon, Choephori, Eumenides*. The *Persae* (mainly a description of the great Salaminian sea-fight), was brought out seven years after the battle (472 B.C.), the *Septem*, one of the most successful plays, in 468 B.C. The date of the *Prometheus* is not known; it belongs to the same group as the *Supplices* and *Persae*, but is later than both.

Dates of extant works

2. Why so few of the works of the ancients, and why these instead of others have come down to us, are questions difficult to answer. Occasionally the survival is due to the fact that only the first part of the manuscript has survived, but this is conspicuously not true of Pindar. Sometimes it is the best of the author that escapes the ravages of time. Again, that which cannot be reproduced seems to live. The preserved speeches of Isaeus are κληρικοί. His excellence in that field contributed to the loss of others. Antiphon excels in the φονικοὶ λόγοι; Isocrates in epideictic oratory. As

Reasons for the loss of the literary productions of antiquity

[1] We have the titles of eighty-two, thirty-eight of which derive their names from the chorus. The alphabetical catalogue appended to the *Vita*, now incomplete, but drawn from good Alexandrian sources, has 72 titles. In the *Vita* itself we read: ἐποίησε δράματα ἑβδομήκοντα καὶ ἐπὶ τούτοις σατυρικὰ ἀμφὶ τὰ πέντε (text corrupt). Welcker thought the poet wrote at least 112 (*Tril.* p. 543). The *Myrmidons* was highly esteemed for its boldness and originality, and the *Niobe* remarkable for its σεμνότης. The ancients speak of three trilogies: *Oresteia, Thebaid, Lykourgeia*. Cp. Ar. *Thesm.* 134 f.

[2] The tetralogy probably consisted of *Supplices, Aigyptius, Danaides, Amymone*.

Voltaire says, one does not take much baggage with one to posterity. This process of elimination which began two thousand years ago is still going on. Too many books mean a great burden. The Alexandrian library contained 700,000 volumes. Petrarch felt that the library to which the younger Gordianus fell heir was sufficient for many wits, but capable of smothering one. But we could well afford to exchange some of our printed paper for lost tragedies of Aeschylus.

3. It is a curious fact that Attic tragedy from the very first revolved about the legends of Thebes and Argos. The scene of the *Supplices* is in the agora of Argos, as that of the *Septem* is before Thebes. All the extant plays that deal with the Greek mythical period turn directly or indirectly on Argive legend.[1] The narrow interest of the myth, the excessive development of the lyric parts, the small space devoted to the dialogue, in the early tragedies, show how the discordant elements were still struggling for the mastery. In the later plays the lyric elements became more and more absorbed. The *Supplices* is a *cantata* rather than a tragedy. The lyric form was well adapted to the early "stage," which was little more than a circle and a dressing room. The same may be said of the *Persae*. It is the middle play of the trilogy, but the action is complete in itself. The play divides itself into three acts, each of which is a small drama. There is no preservation of unity. The scene is at the tomb of Darius, but there is an unobserved change, as often in comedy. The *Persae* is different from all extant plays both in form and in content. It bears the Oresteian impress, but the poet has not yet attained perfection in his art. Von Wilamowitz thinks that the drama was brought out by itself, and not at a Dionysiac festival (*Hermes* 33, 1897). The *Septem*, not only a martial, but also a military play, was very popular. One third of it is taken up with a description of the combatants. The structure is highly symmetrical. The *Proteus* (not extant) formed the

The extant dramas

[1] Not including, of course, the *Prometheus*. Cp. the titles of lost plays: Ἀργεῖοι, Δαναΐδες, Ἀμυμώνη.

afterpiece to the *Oresteia*. This trilogy is supposed to have on the face of it a political purpose. If this be the sole purpose, it is very cleverly concealed till the end of the play. The tendency now is rather away from this minute interpretation of tragic poetry as containing allusions to contemporary events. The *Oresteia* is a tableau in which different stages of the same great action pass before the eyes and in which the poet unfolds the long consequence of a sin, as Schiller does in *Der Fluch der Bösen That*. The *Choephori* is very corrupt. The *Eumenides* is in better condition and is more popular. The *Agamemnon* is, in many respects, the greatest tragedy in existence — "eines der schönsten Stücke, die je aus einem Dichterkopfe gegangen sind" (Schiller, *Letter to Lotte*, December 4, 1788). It contains one of the most famous passages in all Greek literature (280 ff.). The characters seem to be real personages; they haunt the memory; they are not mere puppets of the poet's brain.

II.—THE PROMETHEUS

1. SIGNIFICANCE

1. "Rien de plus extraordinaire que cette tragédie," says Weil. "Die andern Dichtungen sind einzelne Tragödien, diese die Tragödie selbst," declares Schlegel. "Das tiefsinnigste Werk des Aeschylus und vielleicht der griechischen Poesie," is the verdict of Droysen. Few poets have been so much written about, and none so grossly misunderstood, as Aeschylus: and of all his works the *Prometheus* has been most read, least understood.[1] The simplest of the seven, the most unartificial, the easiest of comprehension, so far as the language is concerned, with choral odes of smaller compass and of greater transparency, it presents greater difficulties than any other play of Aeschylus. On almost every page of his introduction Schömann speaks of the *Prometheus* as being "verkannt," or "missverstanden."[2] If

Interpretation

[1] Also most written about: "tanta hodie iam est librorum de Prometheo multitudo, tanta iudiciorum interpretationumque diversitas . . . ut omnia ea vel conquirere et comparare, nedum legere paene omnium, certe meas excedat vires" (Seelman, preface to his *De Prometheo Aeschyleo*, Dessau, 1876).

[2] Long before Schömann, Blümner said (1814): "Wie sehr des Dichters Zweck bei dieser Tragödie verkannt worden, zeigen die Aeusserungen mehr als eines Kunstrichters. So sagt Brumoy: Je serai tenté de croire que le sujet qui nous paroit monstrueux . . . est une allégorie sur les rois, et peut-être sur Xerxes ou Darius." An old Hellenic tradition relates that Prometheus was a Scythian king. Theophrastus thought he was a wise man who first taught philosophy to men. An attempt has been made in modern times to identify the Titan with Noah's ark (*Dublin Magazine*, vol. lxv). Sir Isaac Newton thought Prometheus may have been a nephew of Sesostris left on the Caucasus with an army to protect the newly acquired Scythian possessions (968 B.C.). Le Clerc was of the opinion that the Titan was identical with Magog. Bryant's theory was that Prometheus was Noah.

Aeschylus could have had foreknowledge of the editor of the last century, he might have exclaimed

> I see well thou wott'st not what I mean,
> And understandest amiss.

Down to the time of Welcker at least the poet's meaning was misapprehended.[1] The trouble arose from a failure to recognize the position which the play occupied in reference to the other plays which were brought out with it as companion pieces. The *Prometheus* cannot be understood unless it is seen in its proper relation to the larger whole, the complex trilogy, a subject that will be discussed later (p. 92).

2. But the relation of the *Desmotes* to the other two dramas is not the only subject that has provoked discussion, — fault has been found with the play itself. Macaulay says that by the principles of dramatic writing we shall instantly condemn, but if we forget the characters and think only of the poetry, we shall admit that it has never been surpassed

Estimate of the modern world

[1] H. Düntzer, in *N. Jahrb. f. Philol.* for 1891, in support of Welcker's order of the plays, places the scene of the *Purphoros* in Lemnus, the Κάβειροι, servants of Hephaestus, forming the chorus. Some have considered Prometheus as the prototype of the Saviour of the Christians. See Lasaulx, *Prometheus. Der Mythus und seine Bedeutung.* Würzburg, 1843. Weil mentions a savant, "très savant, et qui est plus, des plus sensés," who compares Prometheus to the fallen archangel, while a Père de l'Église compares the rock of the fettered Titan to the Cross, and sees in the god who is suffering for humanity a figure of Christ. "On peut se demander, en effet," he continues, "si notre point de vue est le point de vue d'Eschyle, si l'impression que reçoivent la plupart des lecteurs modernes est conforme aux intentions du vieux poète." I think we may safely answer the French scholar's question in the negative. We are apt to lose sight of an important factor in considering the theology of a Greek poet-prophet: reverence for old traditions. Aeschylus did not hold himself responsible for the utterances of Prometheus. Schömann foists the Christian traditions upon the creator of the *Prometheus* and considers the Titan the prototype of the devil (p. 53): "just as the fallen archangel is called by the Christians Diabolus, because he alienated man from God, *so darf auch Prometheus mit Recht* als ein solcher Diabolus bezeichnet werden." So Töpelmann (1829), and Bellman, *De Aesch. ternione* (1839).

in energy and magnificence. The *Prometheus* is not only "a magnificent poem," as it is often styled, but (to quote Chapman's phrase on Fletcher's Pastoral) "a poem and a play too."[1]

While the play has been universally admired in England, Germany, and Spain, it was long in making its way into the favor of the French.[2] The *Prometheus* was evidently not the kind of a drama to appeal to the Gallic nature. "Cela ne peut pas même s'appeler une tragédie," says La Harpe. But the chief reason for its failure in France was the influence of Voltaire. The works of the Greek dramatists were for him only "des pièces barbares." To understand Aeschylus one must "se faire l'esprit antique et très antique."[3] The Voltaire school

The French conception

[1] Even Chaucer's definition, which can be applied to *Agamemnon* and *Oedipus Tyrannus*, fits *Prometheus* as well:

> Tregedie is to seyn a certeyn storie,
> As olde bookes maken us memorie,
> Of him that stood in greet prosperitee,
> And is y-fallen out of heigh degree
> Into miserie, and endith wrecchedly;
> And they ben versifyed comunly
> Of six feet, which men clepe *exametron*.

[2] Goethe speaks of the *Prometheus* in *Dichtung und Wahrheit* (Book 15). In 1773 he attempted to dramatize the myth. In the following year he wrote the poem called *Prometheus*, and later a *Hymn to Prometheus*. "Die Fabel ward in mir lebendig," he says in his autobiography. . . . "Der Satan Miltons . . . bleibt immer in dem Nachtheil der Subalternität . . . Prometheus hingegen im Vortheil, der zum Trotz höherer Wesen, zu schaffen und zu bilden vermag." Goethe recognized in the character of Prometheus the very quality that Racine (first preface to *Andromaque*) says a hero should have: "une vertu capable de faiblesse, et qu'ils tombent dans le malheur par quelque faute qui les fasse plaindre sans les faire détester." This virtue Satan lacks. The myth has been universally recognized as one of the most profound that has come down to us from antiquity; it contains a wealth of meaning that no other legend possesses, and, consequently, lends itself readily to the various and continued treatment of poets in divers lands and divers ages. Both Calderon and Shelley (whose "intellect was ablaze with heavenly thoughts") were attracted by the mythological figure of Prometheus.

[3] Schömann's laborious work is vitiated by his failure to do this.

imported into Aeschylus its own misconceptions, and then measured the poet by its own rules of art. Dacier called the *Prometheus* a "monstre dramatique." Marmontel says, "Je crois qu' Eschyle était une manière de fou." Even the Italian disciple of the French, Metastasio, considers the *Prometheus* the strangest piece of buffoonery imaginable. Yet the most artistic people in the world, whose culture exceeded ours (the ordinary Athenian could enjoy Aeschylus at the first hearing), gave the first prize to the play which contained "des choses qui n'étaient pas moins contre la nature que contre l'art," and Aristotle cited it as an example of the kind in which Aeschylus excelled. But the criticisms of the play as a "production bizarre, irregulière, monstrueuse" were soon taken not so seriously by the French, and the poet began to be studied with that sympathy which is necessary for the understanding and appreciation of any great work of art. The *Prometheus* should not be classed with the *Oedipus*, the *Hippolytus*, *et id genus omne;* it must not be compared with modern dramas — it can be classed only by itself. Of later tragedy many examples have survived; but of the period of development the *Prometheus* is one of the very few specimens preserved. The word "drama" hardly seems applicable, as there is no *action;* the hero is fixed and the drama immobilized with him. It is a never-changing tableau; but gradation of portraiture takes the place of dramatic progression. Like a picture thrown on canvas, the figures, dim at first, become clearer and clearer as the play progresses, as the light is focused, until at last the whole group stands out in bold and clear outline. The other figures serve to bring out the chief character in stronger relief.

3. We must not look at the *Prometheus* from our modern viewpoint. We must imagine ourselves in the Greek theater, must visualize the scene, get into a Greek frame of mind, understand and feel as a Greek. The old Miracle Plays (unlike the Greek though they be) will help us to an understanding of the *Prometheus* even better than a modern tragedy, since they contained (as was believed by the audience) a history

The Greek attitude

of the human race. There was nothing in the world that had greater interest for the individual; for five hundred years they held sway over Christian Europe. The sacrifice of Isaac was just as real to the audience in York as the pinioning of Prometheus to the audience in Athens. One of the most important elements of a Greek tragedy of this period was the marvelous, since the drama had its origin in immemorial religious observances, was consecrated to the worship of the gods, and was never entirely divorced from religion. The myths of polytheism furnished the poet his material. He did not, like the modern play-writer, create his characters out of airy nothingness to fit certain actors. It was not caprice on his part that he dramatized the adventures of the legendary gods — he had no choice, for his religion gave them to him; he was not responsible for them; they were, like the theology of the Mystery Plays, part and parcel of the common creed. Prometheus came from a remote past. Aeschylus was the conscious artist that gave the figure final and immortal form, that set the character forever among the sublimities of art, by means of what Coleridge calls the "shaping spirit of imagination."[1] There was no Voltaire to point out the absurdity or the improbability of the story. The poet's object was to move an audience of artists and worshipers like himself. It is easy enough for us, imbued with modern ideas, to ridicule a play of this kind.[2] Indeed, the prince of satirists long ago made merry over the play; but he confined himself to the story, found fault with the legend merely as an article of belief. The poet escapes censure — Lucian was an artist himself.

4. The *Prometheus* is the most universally interesting of Aeschylus' extant dramas. Though it was composed for Athens (as shown by the *Purphoros*), there is little in it exclusively Greek or

[1] Aeschylus is what Browning would call "the consummatively creative."

[2] The underlying idea which constitutes the essence and merit of the creative writers and teachers we often leave to chance, allow the student to come by it the best he can. The art with which Aeschylus treated his subject is vastly more important than the religious teaching we might get from the myth.

Athenian; there are few allusions to historical events or national institutions. The text is sound, the language smooth, the plan simple — only one situation, but, in spite of the difficulties, under aspects ever new. The variety of detail serves only to mark more strongly the impress of unity. The *Prometheus* is a poem which for sublimity, dignity, and imposing regularity has never been surpassed. The imaginative power of Aeschylus had a range and vehemence almost foreign to Greek taste, yet he holds the mighty forces of earth and air in resolute control. He is thoroughly Greek, in spite of the Oriental wealth of imagery.[1] Every part of the play contributes to the beauty of the simple and regular order. There have been many historical and allegorical interpretations which are supposed to add interest to the tragedy; the poet has drawn an admirable picture of despotism and of liberty; the people may, as they sat gazing at the sublime spectacle, have even thought of the oppression of the Pisistratidae, which had not yet faded from their memory, and of the courage of the citizens who freed Athens from her yoke.[2] Prometheus may be, in a sense, an image of the human race (A. W. von Schlegel). But whatever the interpretation of the play, this remains indisputable: the *Prometheus* is the perfect type of the primitive tragedy, which Aristotle characterized as ἁπλῆ.

Universality of the drama

5. But this simple drama does not merely excite our pity and our admiration, does not simply impress us by the pomp of the scene which it unrolls before our eyes — it includes among its numerous noteworthy characteristics one that no other tragedy possesses: it transports us to the heart of a certain marvelous and fantastic sphere. There is

The atmosphere of the play

[1] As Emerson says, the Greek heroes are always in repose; the most difficult achievements are made with a serene composure of manner.

[2] How far the drama is a source of history is a question on which scholars differ. At the beginning of the last century there was a determined effort to read history out of the dramatic poets. This is largely reading history into them. There are, of course, some allusions which none can mistake. In Euripides there are many references to contemporary relations.

something attractive in the very obscurity in which the subject is enveloped. It takes us back not merely to antiquity, nor yet to the heroic age, but far beyond to that primitive period in which the cosmogonies present a confused but attractive picture; the action is removed above and beyond the sphere of humanity, and the subject is the mystery of heaven's relation to man. The protecting god that seeks to elevate man, the god that gives the light of understanding, which makes civilization possible, as well as the fire he has filched for man's benefit — this is the deity that Aeschylus dares make the chief character of his drama. Divinities alone speak and act, but the human interest is there.[1] Our compassion is evoked by the spectacle of a god suffering for humanity. The *dramatis personae* are all of the same class; they act as deities; they live and move in visible presence; their communications are marvelous; the information which they impart to one another from the extremities of the universe is transmitted as swift as thought; soon after Prometheus has been fastened to the crag all nature is troubled. From the beginning to the end of the play the illusion is not broken. We are kept back by the poet's art in a region entirely fabulous, completely fantastic. The tragic poet presents visibly scenes with superhuman actors, such as Homer had offered to the imagination alone.

2. THE STORY

1. There is no formal introduction, but to an Athenian audience the first scene explained itself. They knew beforehand what we have to learn, that it was "Of fate . . . and the chained Titan's woeful doom," of Prometheus, who "The unforgiven fire . . . filched for us from heaven," dragged by Power and Force

[1] Macaulay thought Prometheus was hardly superhuman enough, whereas Satan in Milton is a creature from another sphere, requiring no support from anything external. Aeschylus did not err in making his hero of human texture. The criticism that Prometheus "hath too much of human passion in him" is beside the mark.

To the steep rock, whose rugged brows are bent
Upon the swelling main,

Scenery

manacled to the mount by Hephaestus, and left to the solitude of his own thoughts. They learn, as the play proceeds, that he is visited by the sympathizing Oceanides, Oceanus, Io, and finally by Hermes (with a message from Zeus), and that he is throughout

Sorely tried and sorely tempted,
From no agonies exempted,
In the penance of his trial,
And the discipline of pain.

The subject of the drama is the revolt of Prometheus, and the scenery is in perfect harmony —

The crags closed round with black and jagged arms,
The shattered mountain overhung the sea.

2. According to Hesiod, Prometheus was the son of the Titan Iapetos by Asia. Aeschylus represents him as the son of the goddess Themis, whom he identifies with Gê. The Attic poet handled the myth freely, selecting for artistic purposes only such features as suited his drama. Epimetheus is not mentioned. In the war between Zeus and the Titans, Prometheus had at first sided with his own folk, but learning from his mother that the victor would win by craft and not by brute force (213), he espoused the cause of Zeus. Reënforced by his artful ally, the king of heaven hurled the Titans into the lowest depths of Tartarus (219). Zeus then determined to destroy the race of men. Whether his reasons were similar to those given in the Biblical account of the destruction of mankind, we do not know.[1] Hesiod simply says: κακὰ δ' ὄσσετο θυμῷ | θνητοῖς ἀνθρώ-

The legend

[1] R. Schneider (*Der Prometheus des Aeschylus*, Duisburg, 1889) thinks Zeus did not wish to destroy mankind, but to deprive them of their rights and privileges of government. The expression of Prometheus (ἀιστώσας γένος 232) controverts this view. Even granting that this may be a hyperbolical expression of the wrathful Prometheus, Zeus manifestly wished to replace the old by a new race corresponding to the new perfect and wise government of the universe.

ποισι, τὰ καὶ τελέεσθαι ἔμελλε. In Lucian's *Prometheus* there is an insinuation that the Titan had wrought great mischief to the gods by the creation of man — they feared dethronement by the creatures of the fire-god. At all events, Zeus desired to create a new race after his own design, adapted to the new order of things. Human kind, a creation of that crude Titan world, wretched, weak, and stupid, was naturally not satisfactory to the new sovereign. But Prometheus,

> Pierced with our human miseries,

comes forward as the champion of the old race

> Whose naked natures live in all the spight
> Of wreakful heaven.

He steals fire and teaches the arts to insensate creatures. But Zeus will brook no infringement of the laws of the new régime; he must needs punish the recalcitrant, and, accordingly, seeks

> to invent some pain
> That may vex his body and his soul.

3. KRATOS AND BIA

1. According to Hesiod, Kratos and Bia are the children of Pallas and Styx. The latter took her sons and helped the new king of Olympus in his war against the Titans, after which they became his constant attendants. But this is not the only reason why Aeschylus introduces these satellites of Zeus in a play in which only two actors are required. Bia is not needed to help bind Prometheus; Kratos would suffice for leading him in. But two were necessary to drag him to the rock. Aeschylus adopted this method of getting the dummy which represents the Titan to the position it was to occupy.[1] During the dialogue between Hephaestus and Kratos, Prometheus utters never a word. This alone is calculated to have a powerful effect on the audience.[2]

The first scene

[1] That Prometheus was represented by a lay figure is held by Welcker, the two Hermanns, Schönborn, Wieseler, A. Müller, Wecklein, and others.

[2] "From the moment of the first dawning of his character upon their minds, its effect is electrifying . . . he disdains as much to answer the . . .

But the artist's chief concern was to get rid of the impression of stiffness which the motionless form was sure to make. Prometheus is bound hand and foot. There is another brief pause after 87. Hephaestus makes his exit at 81, while Kratos remains, and declaims 82–87. This is for the purpose of giving Hephaestus time to reach his place behind the dummy to appear in his new rôle. No change of costume is necessary; and the actor has abundant time, especially if a pause is made also after 81 and 84, during which Kratos contemplates the work with satisfaction. Nevertheless, it is perfectly natural that the reluctant Hephaestus, after he has completed his unpleasant task, quietly goes his way, while the menial who takes a malicious joy in the pain of the sufferer gives free rein once more to his scoffs.[1]

compassion of Vulcan, as to murmur beneath the brutal cruelty of Strength" (Mrs. BROWNING).

[1] Hartung assumes that the poet was compelled to express the substantival idea of *βίᾳ κρατεῖν* by a hendiadys. Of great importance for establishing the date of the play is the decision of the question whether two or three actors were necessary. Editors generally accept one theory or the other without bringing forward new arguments or clearing up with valid proofs the doubts that have been raised. That the actor was concealed behind a dummy was first suggested by Welcker. If this theory is correct, there would be no use for

> The waxen mask,
> Which set the grand, still front of Themis' son
> Upon the puckered visage of a player.

In 67–69 the bolt must seem to be actually driven through the prisoner's breast. Hermann says that no man could endure the physical pain of being bound in one position through the play, to say nothing of his ability to speak the lines. To meet this objection Schömann says that the arms and legs have the freest movement. He thinks Prometheus could not have been brought in as a dummy in a way calculated to deceive the spectators; that the words with which Kratos begins could hardly apply to such a proceeding; that the stiffness of the lay-figure would have been unbearable; and that the liberation in the next play presupposes an actor for Prometheus in this. But in the *Luomenos* the circumstances were different. Both representation and scenery may have been changed. Bellman, Richter, Sikes and Willson, and a few others are opposed to the lay-figure theory.

4. HEPHAESTUS

1. Kratos and Bia appear but an instant, but this suffices to mark their character. The same may be said of the divine smith (Hephaestus in the south, Völundr or Wieland in the north), a good and honest god beneath his rude exterior, who never appears in the poets except as a butt of many a flinty gibe. The Homeric gods laugh loudly at him διὰ δώματα ποιπνύοντα. When he was born Hera hurled him into the sea because he was deformed. In Olympus he is a proletarian among the gods. He is the skilled workman; his forge was the first plastic studio. In the *Theogony* of Hesiod Aglaié, the youngest of the Graces, is his wedded wife. In the *Iliad* Χάρις is his sister. In the *Odyssey* Aphrodite herself is his spouse. He is lame because the human smith was lame. In a primitive community the lame man was left at home to forge weapons for those who could fight. In the *Prometheus* he exhibits the same characteristics as the Hephaestus of Homeric legend.

5. PROMETHEUS

1. With the possible exception of Clytemnestra, none of the characters of Aeschylus make such a lasting impression on the mind as Prometheus.[1] His character unfolds, expands, from scene to scene. The victim acquires a sort of superiority over the tyrant. The oppressor will stand in need of the oppressed (169). He has in his possession a secret, which must be guarded most carefully (523) lest Zeus discover it, and thereby learn the means to prevent his dethronement. The curiosity of the audience is aroused and kept alive during the whole course of the drama. But there are many other reasons for the great interest which attaches to the play, an interest which increases as the centuries pass. Besides the marvelous, the poetic, the artistic, and the spectacular elements, there are the religious and the patriotic — Prometheus was an Attic god.

Impression on the audience

[1] "Prometheus stands eminent and alone; one of the most original, and grand, and attaching characters ever conceived by the mind of man" (Mrs. Browning).

For the modern world a new element of interest has entered, an element found in no other drama. Unquestionably the extraordinary vogue of the tragedy in modern times is due in some measure to its supposed Christian analogy — it is read so widely because it presents the sublime picture of a god offering himself in sacrifice for man. The Church Fathers were so struck with the resemblance to the crucifixion that they did not hesitate to regard the punishment of Prometheus as a sort of confused presentiment of the vicarious atonement,[1] and many a servant of the Most High since has felt that Aeschylus was a poet

Christian analogy

> of such soul-subduing melody
> As Bethlehem-shepherds heard when Christ was born.

But Christians and non-Christians alike have admired him for his self-sacrifice, his friendship for mankind, his indomitable courage; and this admiration is not a whit lessened by his acknowledgment of susceptibility to the torture of his enemy, notwithstanding the fact that he vaunts his ability to peer into the future and involves himself in contradictions. Indeed, we are sometimes tempted to believe that he is overestimating himself, and we do not feel inclined to credit (unreservedly at least) the certainty of his vision, or believe in his declaration that he alone helped Zeus to victory, that he alone established the new government. An ill-defined horror must have crept over the Greek spectator at the boastful boldness of the criminal who had been guilty of offending against the prerogatives of the gods (9, 67, 82), and the conviction must have forced itself upon his mind that the defiant spirit must be broken.

2. The nearest parallel to Prometheus in modern literature is Satan in *Paradise Lost*. The latter's resemblance to the Greek

[1] "Verus Prometheus, Deus omnipotens, blasphemiis lanciatus," cried Tertullian to the Gentiles, as he pointed to Christ. Another Father called him the symbol and prototype of the man-god. Michael Angelo sketched the Christian Prometheus in two designs, one representing the Titan gnawed by the eagle, the other crucified vertically on the branches of a gigantic oak.

Lucifer (apart from the external circumstance of his revolt) is in his impatience of control (cp. 1009 f.), his ferocity, his unconquerable pride.[1] Prometheus has not the third and fourth species of humility: "gladly to assent to good conseil; gladly to stonde to thaward of his sovereyns." Nor has he "contricioun of hert and confessioun of mouth." At the end of the torture both Shelley's and Aeschylus' Prometheus are "firm, not proud."[2]

Traits of character

Job also learns the lesson of submission, in strong contrast with the stubborn, heartless pride of Byron's *Manfred*.[3] But in the first play of the Greek trilogy the chief character has

> given reins and licence
> To a tempestuous will, as wild as winter.

He is

> Wrathful, perverse, self-will'd, and full of anger.

These traits would tend to preclude rather than evoke our sympathies. We cannot call it virtue that proceeds from vicious fury. Nevertheless, even if he were not suffering for mankind, we should be insensibly drawn to him, just as we are attracted to Satan, who also appeared in the rôle of hero (a hero before Milton represented him as such), by reason of the fortitude he displays in the unequal contest with a higher power, for the defiant attitude he maintains to the last.

Shelley's poem is, in many respects, fantastic. His *Prometheus* represents man always baffled in his desires, and "Jupiter, that evil from which man needs salvation, whatever that evil be." This is man's "misconception of the God." Such a conception would have been to Aeschylus blasphemous. There was no struggle between realism and idealism in antiquity.

Shelley's *Prometheus*

[1] Both persist in their folly and are steeped in the vice of pertinacity. "Pertinacie is whan man defendith his folye and trusteth to moche to his owne witte" (CHAUCER).

[2] It doth repent me: words are quick and vain;
Grief for awhile is blind, and so was mine. — SHELLEY, *P. U.* 303 f.

[3] Cp. Samson's scorn and stubborn hatred of Dagon.

Shelley was an out-and-out subjective idealist. Prometheus is not the "Urmensch." We read into the poem our own subjective opinions. We have been taught so long that the Titan is man struggling against the deity that it has become a prepossession — "praeiudicatis interpretatorum deberi opinionibus aut eorundem nimiae cuidam sagacitati, plus quam poeta saperet ipse sapientium" (SEELMAN). Shelley tells us himself that his *Prometheus* is not an imitation of the Greek tragedy, but an independent creation.[1]

[1] In Shelley, Prometheus is already bound. Spirits of the mountain and of the air come to see him. His suffering is symbolized in the Furies; his torment is mankind's agonies of mind. Thetis marries Zeus, and Demogorgon, the result of the union, dethrones his father. The personification of nature is not so anthropomorphic as in Aeschylus. Mercury's pity is all for Prometheus. Goethe gave his version of the myth an artistic turn. Prometheus is the creative artist who will not be bound by past laws of art; he defies Zeus, not because the latter has punished him, but because he chooses to be his own master. Goethe emphasizes Prometheus' yearning to impart knowledge. Lowell's poem is entirely subjective.

> Therefore, great heart, bear up! Thou art but type
> Of what all lofty spirits endure that fain
> Would win men back to strength and peace through love.

The setting, though a monologue, is Aeschylean. The Titan's thoughts are his only company, and they follow nearly the same line of reasoning as Shelley's. Longfellow sees in the myth a symbol of poetic inspiration. Like Goethe, he emphasizes the creative aspect of the myth. In Byron's Lucifer a Titanic independence and lordly endurance of fate are prominent, but in his envy of power and longing to reign we miss the warmth of Shelley's Prometheus, the beneficence of Goethe's, the kindly feeling toward man exhibited by the Prometheus of Aeschylus. In Milton the God of Israel is partial to those who serve him. He appears in Byron only dramatically, and even so is not always the same in character. In the Greek drama there is no consciousness that such tyranny as Zeus displays is not in keeping with the character of an omnipotent ruler. Shelley develops the democratic ideal. In Goethe the democratic spirit revolts against the guidance of the older conservative tendencies.

Plotinus and Coleridge discovered in the *Prometheus* the germ of an elaborate system of transcendentalism. In Campanella, Bacon, Jean Paul, and Fichte the Titan enlightens man against the will of the powers that be; in Heine and Giordano Bruno he is a symbol of oppressed humanity.

Prometheus chained by Jupiter is man that has imagined his God to be "even such an one as himself," and applies to him what Rossetti calls "the science of theometry." The English poet "shrank from a catastrophe so feeble as that of reconciling the champion with the oppressor of mankind." No such difficulty presented itself to the Greek mind.[1] The Athenian audience felt that Solon's words were wise: *σκοπέειν χρὴ παντὸς χρήματος τὴν τελευτὴν κῇ ἀποβήσεται* (Hdt. 1. 32). They knew that the end of *Prometheus Desmotes* was not the end of the play. They saw the whole circle; modern critics only an arc. When the angel said to Abraham, in the Miracle Play on Corpus Christi day,

> Isaak, þi sone, þat is the dere,
> Whom þou loues ouer alle thyng,
> To þe lande of Vyssyn wende in feere,
> And there of hym þou make offering,

the audience did not feel that He who gave the command was a cruel tyrant. It is not the invention of Aeschylus we are dealing with, but an actual myth. The dramatist makes use of such materials as are suited to the development of tragic conflicts. Shelley was right in his feeling — the ending of the drama is aesthetically offensive; there is a harsh dissonance, since neither Zeus nor Prometheus can be justly called victor; the conflict between the sovereignty of Zeus and the free will of Prometheus proves a fiasco — the knot is cut, not loosened.

Shelley's creation may prove an imperishable poem, but it has little in common with the Greek *Prometheus*. It is not a drama, but merely a development of a transitional situation. We know nothing about the fate of the hero. Shelley saw a vision, and that vision is the *Prometheus Unbound*.

> The birthright of their being: knowledge, power,
> The skill which wields the elements, the thought
> Which pierces this dim universe like light,
> Self-empire, and the majesty of love:
> For thirst of which they fainted. — 2. 4. 39 ff.

[1] The fact is we have no means of deciding exactly what the catastrophe was.

The English poet's Prometheus is the human Soul; the Athenian's, a Greek god. In *Cain* the attitude of the Shelleyesque Prometheus is more openly assumed, but the character is more Aeschylean, in that Byron does not represent his hero as entirely deserving our sympathy. His love of life and of knowledge is only for himself. Byron looked upon Cain as a hero of the Promethean type. The poet himself states that he was indebted to the Greek tragedy for his conception of Manfred. The nearest parallel ancient literature affords is Job, in whom Byron's and Shelley's angry questions are answered: What means this constant baffling of man's best efforts?

Characters of the Prometheus type

> How happens it that the wicked live;
> That they grow old and increase in strength?

3. The Zeus of the Promethean trilogy was not essentially different from the Zeus of the other Aeschylean tragedies. No poet of antiquity is richer in expressions of piety toward the gods his people worship. A godfearing man, Aeschylus could not have represented Zeus as an humble suppliant before Prometheus. In the *Luomenos* he remains the sovereign lord. The punishment he inflicts is severe, but not undeserved. We have only an *ex parte* statement of the act which entailed this punishment. Not a few of the touches which seem to point to a tyrannical spirit on the part of Zeus are merely motives of a dramaturgical nature to evoke the sympathy of the audience. We get a glimpse of a different Zeus in the delineation of Oceanus. True, he emphasizes the fact that there is a *νέος τύραννος ἐν θεοῖς* (310), from whom one may expect a rigorous rule; but he will yield to entreaties (338, 377). The same stern ruler finally becomes reconciled with Cronus and with the Titans. Once it was his *μοῖρα* to overthrow his father; now it is his *μοῖρα* to rule forever. Traces of the old myths about Zeus's animalism are found in Aeschylus, but with the worst elements almost entirely obliterated. The only maiden mentioned that *Διὸς θάλπει κέαρ ἔρωτι* is Io. Apollo calls Zeus *Ὀλυμπίων πατήρ* (*Eum.* 618).

Representation of Zeus

Athene's wisdom is his gift (850). He uses the thunderbolt, not arbitrarily, but with judgment and discretion. He is the guide and teacher of mankind, who accomplish nothing contrary to his will. He is the arbiter of battles (*Sept.* 162), the judge and castigator of the overweening and proud.[1] Zeus in the *Prometheus* is the god that was, the keeper and the enforcer of the uncreated laws of the universe which had existed before him. The exigencies of the drama demanded that he should be represented as ignorant of his fate; consequently, as the *νέος τύραννος*, in spite of the contradiction which it involves, in spite of the contrast with the world-ruler of the other tragedies. Aeschylus could easily believe that the greater spirituality of Zeus did not replace the reign of brute force without a struggle (*Ag.* 170–193). Sophocles con-

[1] Schömann says the first impression one receives in reading the *Prometheus* is wholly unfavorable to Zeus, but that this is not to be explained on the assumption that a play for the stage is to be wholly separated from religion (G. Hermann), nor that the tragedy is a polemic against the Hesiodic myth (Welcker), nor yet that the poet wished to undermine the state religion (Schlegel and others). There is scarcely a hint in the extant drama to justify Schömann's own (Christian) view. The justice and wisdom of Zeus are never mentioned — always his inexorableness, his severity, his anger. The Indians of North America, as well as the old Teutons and the old Hellenes, attached no discredit to the acceptance of goods in satisfaction for murder of kinsmen. Their moral ideas were different from ours — it is a matter of culture, not of nationality. So in heaven. The old myths represented Zeus at the time of his quarrel with Prometheus as a product of the barbarous Titanic age. In the *Septem* he is no longer a tyrant who punishes arbitrarily, opposes the good, and hates the human race. Schömann was the first to call attention to the *dramatic* guilt of Prometheus, and emphasized the justice of his punishment. In 1860 Welcker accepted Schömann's view in part. Many of the Titan's utterances are exaggerations. Not only do his frequent allusions to his love for mankind augment our sympathy, but Io, the Chorus, and Oceanus serve the same purpose. Welcker emphasized many points which Schömann had failed to notice, particularly the importance of the circumstance that in this play Themis is the mother of Prometheus. Nitzsch sees in Prometheus a personification of the soul of man. Such was Faust; but Prometheus was a god, not a Faust; he has traits that are non-human; otherwise the play becomes an allegory, and allegory is the antithesis of poetry.

ceives an ordered universe controlled by Zeus. But the creed of Aeschylus is δράσαντι παθεῖν (*Cho.* 312) and πάθει μάθος (*Ag.* 177), which applied to Zeus himself as well as to man. Zeus is not a rapacious usurper, as Prometheus represents him. The Titan himself shows us incidentally that the reign of brute force was destined to give way to the reign of intelligence (213). Prometheus is "in the great right of an excessive wrong," but that he errs, even the well-disposed Hephaestus acknowledges. The transgressor is a Titan, and his punishment is in harmony with the Titanic times. We are apt to forget that the power of the Greek gods was political. The conception of absolute gods, eternal, perfect, and unchangeable, was uncongenial to the Greek mind. Zeus was the outgrowth of a ruder order. So, also, was there a gradual development in the moral κόσμος. The old nature-forces were superseded by the spiritual. "Let us sing of the births of the gods who will see the light in the age to come. The gods that exist are born of those that exist no longer" (Rig-Veda). When a priest pours the Soma on the altar of Agni, he combines the gods past, present, and future in the same homage, the ancestral gods and the children of ether, those that are falling into decay, and those that are being born into the celestial life. Aeschylus, differently from Euripides, portrayed the god as he saw him, never doubting that a beneficent deity ruled in heaven now, a god who was not so good long ago, perhaps, one who proved a harsh ruler when he was young. So the Erinyes in the *Oresteia* change to the Eumenides. The poet constantly emphasizes the fact that time was still young (35, 96, 148, 310, 389, 402, 439, 942, 955, 960). Nowhere in Aeschylus except in the *Prometheus* does Zeus appear dependent on Μοῖρα. Moira is above him, in that he cannot escape his Moira; is not above him in that his μοῖρα is, after he has once become sovereign, to rule forever. Hence the Zeus of the *Prometheus* is different from the Zeus of the *Oresteia* only in his external relations. Prometheus himself at last recognizes that the empire belongs to Zeus, as being the most worthy of it.

Greek conception of the gods

4. The redemption of man was not to be extorted from heaven. All the characters of the drama recognize the cruelty of Zeus; they speak of his subverting the old order, and substituting his own ill-regulated and capricious will. The vilification of Zeus must be viewed dramatically; it was appropriate to the situation; its purpose was to enhance the pathos of the suffering. The poet wished us to feel that the ruler was stern. *Summum ius summa saepe iniuria est.*

5. The prolonged and continuous portraiture of the inflexible character of Prometheus would be monotonous, if the poet had not introduced two scenes which lend variety and contribute to the effect of the *ensemble*, not only by reason of the relations which the characters bear to Prometheus, but also by increasing our pity and our admiration for the sufferer.

6. THE OCEANIDES

1. And every nymph of stream and spreading tree,
And every shepherdess of Ocean's flocks,
And Ocean with the brine on his grey locks,
All came. — SHELLEY, *The Witch of Atlas.*

Nothing could be sweeter than their words, their songs, their sentiments. A better chorus could not have been chosen to set off the masculine figure of the ungovernable Titan. Weak women, they cannot understand how one can dare resist the will of the all-powerful Zeus — "with tear-swollen eyes and sorrowful souls" they come,

Character

Composed of pity and compassion,
Of melting charity, and of moving ruth.[1]

[1] In the portrayal of the character of the nymphs, who come, "their founts aflow with tears," Aeschylus reveals his genius. "Le sublime lasse, le beau trompe, le pathétique seul est infaillible dans l'art. Celui qui sait attendrir sait tout. Il y a plus de génie dans une larme que dans tous les musées et dans toutes les bibliothèques de l'univers" (LAMARTINE, *Graziella* 16).

A travers le brouillard et l'air frais du matin
Il voyait s'approcher, onduleuses et belles,

Nowhere else in Aeschylus is there to be found a character or a chorus possessing that sweetness and trembling emotion which bring tears to the eyes. Even here grace preponderates rather than feeling. In this play, too, more than in any other, the chorus serves to express the views and feelings which the poet at every moment of the action wishes to excite. Aristotle says that the chorus should not take part in the action, but should incline to the hero. The Oceanides are not so partisan, however, as to be decidedly against Zeus. In their hearts are two equally strong feelings. The chorus had to consist of deities (mortals were out of the question), but such as stand in awe of Zeus, and, at the same time, friends to man and to Prometheus. Aeschylus has succeeded in interesting us in the collective chorus — the whole group is as a single individual.[1]

7. OCEANUS

1. The characters of Oceanus, of Io, and of Hermes are even more strongly marked than that of Hephaestus. The old god of the sea makes his appearance on a winged horse.[2] As with the play itself, so with the attitude of the second visitor; the critics differ,

> Everich after his owen opinioun,

as to whether Oceanus proffers his assistance with an ulterior

> Les nymphes de la mer, et le soleil lointain
> Mettait des rires d'or en leurs claires prunelles;
> Sur les vagues chantait leur parler argentin,
> Et l'âme du Titan s'adoucissait par elles.
>
> — JEAN LAHOR, *Les Océanides.*

[1] That the gods of a lower order bring sacrifice to the higher deities is not unusual (Verg. *Georg.* 4. 389 ff., Ov. *Met.* 8. 579). The name of *βιόδωροι*, which Aeschylus gives the nymphs (*Fr.* 170), shows that they were *κουροτρόφοι*. So Herder: "Thut ihr den Menschen selbst nicht wohl erquickend sie und stärkend?"

[2] Schömann prefers a winged car, since a winged horse would not accord with the dignity of the venerable sire. The scholiast says the *τετρασκελὴς οἰωνός* was a griffin; but this was a symbol of Apollo and Nemesis, never of sea-deities.

motive, or simply as a stanch friend of Prometheus. Weil and Patin think he was glad to get away after appearing in the rôle of a good friend and kinsman without compromising himself. Schömann says he was ready to do and dare for his friend.[1] Oceanus may be egoistic, and even egotistic (338), but he is not timid (prudence is timidity in Prometheus' eyes), nor are the offers he makes so generously to the captive a "mensonge," as a French critic calls them. He believes that his kinsman by timely submission may be forgiven. He remonstrates with his friend, bids him "throw away hate's celestiality," and preaches absolute self-subjection, petition for pardon, the *amende honorable*. This advice is premature. Pent-up resentment used its privilege. Prometheus is still defiant, and looks upon the would-be intercessor as a glozing weakling. Hence the good counsel of Oceanus does not have the effect anticipated. Prometheus (like Satan) does not soften, but "hardening in his strength, glories." He receives his kinsman with deference, but tires of his long harangues — *τὸ γὰρ ἄκαιρον πανταχοῦ λυπηρόν.*

Attitude toward Prometheus

2. Some have thought that Oceanus was the confidant and accomplice of Prometheus in his revolt against Zeus; but this is impossible, since such a conception would accord neither with his rôle nor with his character. The moralist, as well as the cautious conservative counselor, is betrayed by the apophthegmatical character of the advice.[2]

[1] So Blümner: "er kommt aus Verwandtschaft, Theilnahme, und Achtung."

[2] Aeschylus plainly distinguishes between the god and the river. In representing Prometheus as the son-in-law of Oceanus, he follows Acusilaus. Asia is the Titan's spouse according to Herodotus (and Shelley). Oceanus never appears in Homer as a personal god among the other gods. He is one of the primitive deities, inseparable from their natural element, which epic poetry prefers to leave in the shadow. Cp. Υ 7 *οὔτε τις οὖν ποταμῶν ἀπέην, νόσφ' Ὠκεανοῖο.* Even the scholiast marvels at the poet's boldness in dragging him from his retreat. The ancient idols, those that preceded the new gods, sank into oblivion. A long silence reigns; Homer forgets them; Pindar passes them by; Sophocles barely mentions them; Aeschylus alone esteems the abolished gods. Indeed, he seems to prefer them, being nearer the old

3. From the homely scene of Oceanus advising his friend Aeschylus soars aloft to a height of poetry as beautiful as it is magnificent. The chorus sings of the universal mourning for the Titan;

> Es geht ein allgemeines Weinen,
> So weit die stillen Sterne scheinen,
> Durch alle Adern der Natur.[1]

Prometheus then enumerates the benefits he has conferred on mankind. Another ode on the power of Zeus, the feebleness of ephemeral man, and the ὀλοὰς τύχας (554) of Prometheus, which brings vividly to the mind of the chorus the happy days of yore, when they chanted the bridal song, as their sister was conducted to his home, and there enters

> that virgin whom, transformed,
> The torturing sting drove wandering o'er the world.

8. IO

1. The warmer blooded a nation, the more highly endowed it is with dramatic talent. Such a faculty is more natural to those who live in a southern clime. The Italian does not suppress his emotions. He is nearer nature; he has "du drame dans le coup d'œil" (LAMARTINE). This dramatic power we find everywhere among children. Now the Greeks were children and were southerners. Their bank of imagination was practically inexhaustible — they felt the same agony, the same ecstasy, that children feel, and they had the same plenitude of belief. There was no need of representing Io as completely transformed to a heifer.[2] A

nature-forces. Old Ocean, submerged by Poseidon, shows his primal face once more above the waves.

[1] "On ne peut jamais frapper un peu fort sur le cœur de l'homme sans qu'il en sorte des larmes, tant la nature est pleine, au fond, de tristesse" (LAMARTINE, *Graziella* 6).

[2] Even Teuffel is not quite clear in his own mind whether Io "geradezu in Kuhgestalt auftritt." An American editor says it is impossible to decide whether Io was on the stage as "a heifer with a woman's head, or simply as a woman with horns." Ovid and Moschus could represent her as a heifer with perfect propriety. In a play it was different. The poet had to be true to tradition; he could not represent her as a woman.

characteristic detail in dramatic, as often in plastic, art permits the imagination to see what could not be presented to the eye. **Representation** The only mark of Io's metamorphosis was the horns (588, 674, 695). We are thus allowed to feel at times that she imagines herself to be what she is not. When Prometheus foretells her fate, he does not say that her "shape shall be re-metamorphosed," but that she shall recover her reason (873). The gadfly is spoken of in such a way as to make it possible to interpret her words at times as the metaphorical expression of frenzy. At the same time, the poet, with true artistic instinct, engages our attention by presenting a more tragical object for our consideration, the wraith of Argus.

2. Poetry which deals with the beings of another world should be at once mysterious and picturesque.[1] This is eminently true of the *Prometheus* from the beginning to the end. Dante is picturesque, but devoid of mystery. Milton's spirits do not have **Atmosphere of mystery** horns and tails like those of Tasso and Klopstock. Both their characters and their forms have a dim resemblance to those of men, but gigantic, mysterious. Aeschylus borrows Io from the fantastic realms of myth, alters her form in the smallest degree so as not to impose on us too great an effort of credulity, and brings her into the world of reality. Like the Marble Faun "she is not supernatural, but just on the verge of nature, and yet within it." In admirable verses the poet depicts the perturbation of her mind, her fatigue, her despondency and despair, the tender sympathy and emotion she manifests at the sight of the pinioned Prometheus; portrays her surprise when he calls her by name, her burst of grief when he tells her of the regions unexplored she must traverse before she finds repose at last on the banks of the Nile. It is just this kind of sorrow and

[1] Hawthorne (*Marble Faun*, Preface) speaks "of the difficulty of writing a romance about a country where there is no shadow, no antiquity, no mystery, no picturesque and gloomy wrong," and Motley, after reading the romance, says, "I like those shadowy, weird, fantastic, Hawthornesque shapes flitting through the golden gloom which is the atmosphere of the book."

suffering that the lyrical genius of Aeschylus succeeds in expressing best: transports of grief mingled with terror, the ravings of a maniac, and the wild despair of one possessed. "Aucun autre que lui," says Croiset, "n'aurait pu écrire la scène des hallucinations de Cassandre."[1]

3. The introduction of Io into the drama may seem arbitrary, but the effect is unquestionable: two victims of Zeus, one the object of his hate, the other of his love. The hidden nexus is finally revealed when the announcement is made by the prophetic god that from Io, after thirteen generations, shall spring the hero from whom he himself expects deliverance. Richter thinks such episodic scenes positive faults.[2] They do disconcert us at first; but their very frequency in Aeschylus indicates that they conform to the Aeschylean method of composition. They have a *raison d'être.* The Io episode is not simply an expedient to prolong the play. Prometheus spoke only indefinitely about the secret on which he set his hope (169). He refused to reveal it to the chorus (522). But when Io enters, he remembers that she will soon find respite and consoles himself with the thought "If it be not now, yet it will come," and resolves to wait the retributive hour, "when all his wariest guards shall not exempt him," when he himself shall be released and obtain satisfaction.

Object of the Io episode

[1] Io, daughter of the river-god Inachus, is the priestess of the Argive Hera, who is aware of the amplexus of Zeus and changes her into a heifer (*Suppl.* 574 f.). Zeus transforms himself into a bull (304 f.) and Hera sends Argus (servandam tradidit Argo. — Ov. *Met.* 1. 624), who is slain by Hermes. A gadfly sent by Hera harasses the maiden, and drives her frenzied over the earth (*Io vaga*). Suidas says Io is the moon (*τὴν σελήνην ἐκάλουν Ἀργεῖοι*). Plew, Overbeck, and others impugn this explanation. The figure of a horned bull or cow is characteristic of the Phoenician moon worship. According to Macrobius, Argus is the starry sky (*πανόπτης*). Apollodorus says (2. 1. 3) *Ἥρα δὲ αἰτησαμένη παρὰ Διὸς τὴν βοῦν φύλακα αὐτῆς κατέστησεν Ἄργον τὸν Πανόπτην.*

[2] Richter's idea is not new. Tyrwhitt considered the scenes of Io and Oceanus as belonging to the *μῦθοι ἐπεισοδιώδεις* (Arist. *Poet.* 9), which neither necessity nor probability connects with the chief action.

The language and sentiments of Prometheus are not the same throughout the play. A change is wrought in the Titan's character, a change which some condemn as an inconsistency and others praise as true to nature. We see the same Prometheus pass suddenly from plaint to confidence, from discouragement to defiance. The aeons which he contemplated but a moment ago with terror seem to him now but a pulse beat. The days of the new empire are numbered. The proud attitude which Prometheus now assumes prepares for and leads up to the *dénouement*. The play ends more dramatically than it began; it moves at last, and simply because Prometheus provokes new rigors. He had rejected the offer of Oceanus to bring about a reconciliation as premature and palpably impossible, and if Io had not appeared, the drama would have come to a standstill, Prometheus σκοπέλοις ἐν ἄκροις προσπορπατός and the Oceanides δακρύουσαι. By the appearance of Io Prometheus is reminded of the impending second love affair of Zeus. As soon as Io departs, the chorus moralizes on the dire results of unequal matches, immediately after which the Titan exclaims ἦ μὴν ἔτι Ζεὺς . . . ἐξαρτύεται γάμον γαμεῖν. He declared (265) that he had long ago made up his mind to suffer, was prepared to endure anything. But that he should abide by all the heroic resolutions he has formed we do not expect; the scenes in which the chorus condoles with him and in which he declares he did not expect such torment have not prepared us for his later attitude, when he puts on the dauntless spirit of resolution and is ready to threaten the threatener (966, 992, 1001, 1040). The steadfastness with which he asserts his will in the face of disaster makes an impression of unusual grandeur. In revealing to this second victim of Zeus her future, he seems to see before him his own liberator — Io "in some child of late posterity." Full of that image the ages count for naught. Moreover, the episode is not only an essential member of the whole organism; Io is one of those peculiarly Aeschylean characters which, dramatically considered, play a more important part than a mere secondary rôle, claiming as they do the sympathy and undivided attention of the

audience, and by monopolizing, so to speak, the action, afford a moment's relief to the high tension of their minds, which have been fixed without pause on the chief character.[1]

9. GEOGRAPHY

1. The purpose of the long description of Io's wanderings is not to extend the play, nor to serve as an intermezzo to divert the attention of the audience from the suffering of Prometheus, nor yet, as Schömann thinks, to assist the mind in following Io to the extreme limits of the world. As in the case of the seven leaders in the *Septem*, the description is given in the epic spirit, and the purpose is partly to gratify the curiosity of the audience, but particularly to lend vividness to the narrative. This detail of geography, which is variously interpreted, seems to the modern reader somewhat tedious and unsuitable for a work of dramatic art. But we must not forget that Aeschylus lived in a century when the narratives of Hecataeus, of Xanthus, and of Hellanicus were eagerly read, when Herodotus was traveling extensively and gathering the materials for his great prose drama (not a small part of which was geographical), when the knowledge of a world still young, unknown, mysterious, with undetermined boundaries, and peopled with strange beings, had a peculiar and poetical attraction for the inexperienced Greeks, who sought eagerly to know more of

Purpose of the geographical digression

> This wyde world, which that men seye is round.

Stories of unexplored regions had the same fascination for them as for our ancestors a few centuries ago.

[1] The two Aeschylean accounts of the wanderings of Io do not agree, except that Io left Argos and was finally delivered in Egypt. But Aeschylus could treat only a small part of her journey in the *Prometheus*. In the *Supplices* she crosses the Thracian Bosporus. The Persian account was still different (ἐσβαλομένους δὲ ἐς τὴν νέα οἴχεσθαι ἀποπλώοντας ἐπ' Αἰγύπτου. οὕτω μὲν Ἰοῦν ἐς Αἴγυπτον ἀπικέσθαι λέγουσι Πέρσαι. — Hdt. 1. 2). Aeschylus does not mention Io's mother (Μελία). According to the common tradition it was Zeus who transformed Io.

The Athenians were, in the growth of their empire, δυσέρωτες τῶν ἀπόντων. This alone might account for the geographical digressions in Aeschylus. That he should make mistakes, in the imperfect state of geographical knowledge at that time, is not strange. We know more about the Philippines now than in the last century; nevertheless, the geographical ideas of most of us, so far as our Oriental possessions are concerned, are decidedly vague. Io's wanderings cannot be reconciled with actual geography. Aeschylus had not been there. But his statements are not more erroneous, nor more absurd, than those made by modern authors. The Duke of Newcastle, in Smollett's *Humphrey Clinker*, speaks of "thirty thousand French marching from Acadia to Cape Breton," and Marlowe says, "And so in troops all march'd to Tenedos" (*Dido*, 2. 6). Shakspere gives a seacoast to Bohemia. One of Dekker's verses reads, "This path leads to Cyprus." Aeschylus was a poet, not a geographer. Imagination, not intellect, was the desideratum. And we can believe that his audience turned aside from the real play for a moment not without pleasure to follow Io into a region beyond the bounds of human knowledge, into a region peopled by monsters. A sort of demoniacal contortion disfigures the features of the world and impresses on it a physiognomy infernal. The Greek audience was fascinated by the tragic περίπλους of Io, as Desdemona was fascinated by Othello's description of

> the Cannibals that do each other eat,
> The Anthropophagi, and men whose heads
> Do grow beneath their shoulders.

θαυμασταὶ γὰρ τῶν ἀπόντων, τὸ δὲ θαυμαστὸν ἡδύ· σημεῖον δέ, πάντες γὰρ προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι (Arist. *Poet.* 24. 17). The Greeks were circumscribed in a luminous horizon, and the regions beyond were only darkness and phantasmagoria and monstrosities (792–806). The undiscovered world was not only an *Africa*, but also an *Asia* and *Europa portentosa*.

2. Aeschylus recounts but a part of Io's wanderings. He divides the story into three parts, introduced, separated, and con-

cluded by dialogues in which the drama, momentarily effaced, reappears. These parts are similar to the narrative portions of the great messenger scene in the *Persae*.

10. HERMES

The office of attending and guarding men and conducting their souls to Hades (πομπαῖος *Eum.* 90) is given to Hermes by Zeus. He presides at contests (ἐναγώνιος *Fr.* 387), and is μέγιστος πρόξενος (*Suppl.* 920). But he is preëminently the messenger of Zeus (Ζηνὶ πιστὸν ἄγγελον *Prom.* 969). In our play he comes with a command that Prometheus yield up the secret under penalty of being swallowed up in the yawning chasm of the earth, to reappear after aeons have elapsed, only to have his vitals fed on by an eagle the livelong day. The dialogue between the Titan and the "lackey" of the gods is superb. Hermes endeavors to prevail on the stubborn prisoner to obey and be saved, but Prometheus bids the king of kings do his worst, Hermes soars aloft, and the fettered god sinks, crag and all, into the engulfing chasm, mid tempest and earthquake.

11. DATE

1. Like the Platonic *Phaedrus* and *Protagoras*, the *Prometheus* has been going up and down the scale of the author's works: some consider it one of his earliest tragedies, others put it at the end of the list. Steusloff says the play is not by Aeschylus. He bases his belief on the meters, the ethos of the odes, the simple language, the position of the chorus (a mere sympathizing witness, Euripidean fashion), the attitude toward Zeus. If we had historical evidence that the play belongs to some given period of the poet's activity, there would soon be theories enough to account for the discrepancies; but, as it is, *rebus nox abstulit atra colorem*, and concord can never join minds so divided. The question has been, as Tristram Shandy would say, "weighed, poised, and perpended — argued upon — canvassed through — entered into, and examined on all sides" — and the point is still in litigation among the learned. All kinds of tests

Diversity of opinion

have been applied: thought, diction, stage machinery, structure, distribution of parts, number of actors, digressions, and description of natural phenomena. Some of these are extremely hazardous, requiring, as they do, too great delicacy of treatment; none are capable of mathematical proof. As in most real problems of philology there is evidence on both sides.

2. Some scholars put *Prometheus* even later than the *Oresteia*; O. Müller thinks it is one of the last works of the Aeschylean genius. Schömann (and Wecklein formerly) represent the other extreme, asserting that the play was written soon after the eruption of Aetna (479–478 B.C.). The former base their arguments chiefly on the choruses. The ratio of choral parts to dialogue is about 1 : 7, whereas in the *Oresteia* it is 1 : 3, and in the *Persae* and *Supplices* only 1 : 2. The lyrical parts *are* different from the other Aeschylean odes; but the critics who assign the play to a date near the *Oresteia* on these grounds, do so (like Molière's docteur) *sans observer rationem loci, temporis et personae.* The *Prometheus* does not lend itself so readily to the ordinary choral performance. In no part of the play would a song of great length be natural (cp. 436 ff.); whereas the *Supplices* was written in the transition period (probably before 490 B.C.), when the drama had hardly evolved from the dithyramb; and the first ode of the *Agamemnon* is long for artistic reasons. Besides, it is very difficult to estimate the amount of lyric and dialogue in any drama. The *Prometheus* is the only play of its kind that has come down to us; it eludes the usual tests of language and verse structure. Both in technique and in distribution the odes differ from those in the other dramas. Rossbach emphasizes the resemblance to Sophocles and Euripides in the choice of rhythms; but the only induction he makes from this circumstance is that the *Prometheus* cannot belong to the older works of the poet. Like the *Supplices* and the *Persae*, the *Prometheus* lacks a formal introduction; it belongs to the same group as these oldest extant plays, but is later than both, though not so late as Mahaffy and Croiset believe (after the *Septem*). The

Exceptional character of the play

trochaic tetrameter is used in the *Persae*, but never in the *Prometheus*. The trimeters are carefully written. There are more anapaests in the first foot than in the other plays. The dactyl occurs only once (but in a proper name, 730). The tribrach in the first foot is always in one word, usually trisyllabic (666). In the fifth foot it occurs but once (52). Resolution appears most frequently in the third foot (often due to proper names or to the unusual subject-matter). The only tribrach in the second foot is made by a proper name (715). Dactylo-epitritic verse (526, 887) is found nowhere else in Aeschylus. Hence many believe there was a revision of the play after the poet's death. Many other reasons for this view have been adduced, but none convincing.[1] In fact, the play, as we have it, does not suit the later stage; it was admirably adapted to the old stage, just as the *Oresteia* was to the new.[2] The *Prometheus* was written, then, after the Sicilian journey (476 B.C.) and before the stage reform, almost certainly between 472 and 469, certainly between the *Persae* and the *Septem*. That it belongs to the period of development of the tragic art can be deduced from its quasi-episodic character. The epic and the lyric elements were still struggling for the mastery. The artist has not succeeded in welding together the three parts of the

Metrical characteristics

Conclusion

[1] The most elaborate treatise on the subject is by A. Roehlecke, *Septem adversus Thebas et Prometheum vinctum esse fabulas post Aeschylum correctas.* Berlin, 1882.

[2] J. Oberdick (*Jenaer Literaturzeitung*, 1876) places the revision in 425 B.C., citing the word σοφιστής (944). But this word (which is merely an extension of σοφός) had not yet lost its primitive signification. It is a fluctuating term, first acquiring the false connotation of the overconscious professional teacher of applied ethics, and later becoming absolutely identical with ῥήτωρ. C. B. Gulick (*Harvard Studies*, X, p. 113) believes the play was remodeled in 415 B.C. Quintilian says: "correctas eius fabulas in certamen deferre posterioribus poetis Athenienses permiserunt." But the *Prometheus* is not necessarily among the number. The verse is Aeschylean; there are no tripping Euripidean tribrachs to make the pace brisker. The structure of the verse would have been changed if the play had suffered from interpolations.

Persae, the two parts of the *Septem*. Tristichs abound in the *Septem*, as quatrains in the *Prometheus*. The absence of caesura is characteristic of the earlier plays. There are no Euripidean couplets (*H. F.* 138 f.) in the *Prometheus*. This conventional mannerism is found in Sophocles and Aristophanes, but only rarely in Aeschylus.[1]

12. SCENIC REPRESENTATION

1. The introduction of Prometheus and Hermes, of the Oceanides and their sire, and the engulfment of chorus, scaur, and Titan, with whirlwind, thunder and lightning, earthquakes and mighty billows tossed heaven-high, might seem to presuppose theatrical appliances which were not at the disposal of the poet in the embryonic stage of tragedy. The Attic Shakspere took for granted what the Chorus in the beginning of *King Henry the Fifth* says:

Difficulty of presentation

> Piece out our imperfections with your thoughts.
> Play with your fancies, and in them behold.

Nevertheless, while not possessed of the machinery of the Hellenistic age, which was so remarkable that it could make transformations that would beggar the most gigantic efforts of modern times, Aeschylus was able to assist the imagination of his audience. If such a scene as that described by Holinshed as acted at Christ Church, Oxford, was possible in 1583, there seems to be no good reason for believing that the practical playwright of the fifth century

[1] A French critic has recently attempted to show that the *Prometheus* was written by the poet in his old age. Proverbs and wise saws are a characteristic of elderly men. Church, *Class. Rev.* 14 (1900), p. 438, applies a test of substitutions of dactyls, anapaests, and tribrachs, and discovers that the play is near the *Agamemnon*. There are nine verbal adjectives in Aeschylus, all in the *Prometheus*. This is in consonance with the considerations that point to a late date. But internal evidence is not always trustworthy. Schömann and Müller judge the *Supplices* to be one of the latest works. Seymour (*Transactions of the Amer. Phil. Assoc.*, 1879, p. 111), by a comparison with Pindar, reaches the conclusion that the *Prometheus* was composed between 472 and 468 B.C.

could not have accomplished a similar feat.[1] No fixed proskenion could have fulfilled the requirements of the *Prometheus*. If such were possible, doubtless it would have represented a cliff, to which the prisoner would have been chained, as modern painters imagine him. The sympathizing visitors of the desolate Prometheus are the deities of the deep. If the poet could have so represented them, the audience would have seen Oceanus and his daughters swimming in their own element toward the crag.[2] The chorus appears in a chariot. Oceanus enters on some denizen of the deep. Schömann thinks the venerable sire drove, rather than rode, that he might not be too grotesque a figure even for a Greek audience. But the ancient artists often represent the sea deities as riding on dolphins and hippocamps. The chorus must share the fate of *Prometheus*. Such was the threat of Hermes, such the declared willingness of the Oceanides. This was the easiest way to get the chorus from the stage without marring the effect of the last scene. Surrounding the captive, they come closer and closer, as the threatened punishment approaches, until at last the upper floor of the main platform sinks into the depths. The earth outside the ancient orchestra at Athens was five or six feet lower than the orchestra level. The *Prometheus* is *sui generis* in more ways than one. Probably never before had there been extensive construction to aid the representation. On the narrow platform of the later stage there would be no room for the craggy mountain side, much less for the immense trap door through which chorus and actor disappear. Over that part where the stairway was built later, the rocky eminence on which Prometheus lay was

The finale

[1] That the flying machine is as old as Aeschylus is proved by *Eumenides* 403 ff., and from the Ψυχοστασία (Poll. 4. 130). The θεολογεῖον is equally ancient. Cp. Holinshed, *Chron.* 3. 1355, ed. 1587, on Gagar's *Dido*: "Mercurie and Iris descending and ascending from and to a high place, the tempest, wherein it hailed small confects, rained rosewater, and snew an artificiell snow, all strange, maruellous, and abundant."

[2] L'impuissance humaine seule est la borne d'un art (Zola, *Le Naturalisme au Théâtre*).

probably constructed. The actor entered the figure by the passage beneath the platform, through which came also the chorus to ascend their chariot. There was no dancing. The *Prometheus* was played in the air. From v. 128 to v. 283 the chorus remains in the car. The difficulty of working such a machine has been exaggerated. It was a flying machine only in appearance. The chorus is near Prometheus when it enters. It does not descend into an orchestra (separate and apart from the scene of the action), as some have conjectured from verse 282. There is no artificial barrier between Prometheus and his sympathizers at any time during the play. Of the earlier dramas the *Prometheus* is the only one that requires a special structure. The decoration, the imposing costumes, the unusual manner of entrance of the actors and their position afterwards, make the *Prometheus* one of the best illustrations of the bold creative power of the poet's fancy.

13. THE TRILOGY

1. The three plays forming the Promethean trilogy were, according to the Medicean manuscript: Δεσμώτης, Πυρφόρος, Λυόμενος.

Controversy as to order

Whether the *Purphoros* came first or last has been a subject of great controversy. Some have maintained that it had nothing to do with the *Prometheia*. That the three plays formed a trilogy, with the *Fire Bearer* last, is almost certain.[1] The dummy that represented the lacerated Titan could not be released before the audience. Prometheus had to be brought on the "stage" again, not *dis*figured, but *trans*figured. Internal evidence alone shows that the *Luomenos* followed the *Desmotes;* and the scholiast on 511 says: ἐν γὰρ τῷ ἑξῆς δράματι λύεται. Some have thought that Πυρκαεύς, which appears in the catalogue of

[1] We have only one verse from the *Purphoros*, σιγῶν θ' ὅπου δεῖ καὶ λέγων τὰ καίρια (Gellius 13. 19. 4), which is almost word for word repeated in *Cho.* 582. In the hypothesis to the *Persae* we are told that Aeschylus wrote a satyr drama on Prometheus, an afterpiece to the *Phineus-Persae-Glaucus* trilogy. Two fragments have come down to us: τράγος, γένειον ἆρα πενθήσεις σύ γε (referring to the satyr's singeing his beard in attempting to kiss the flame, which he imagines to be alive) and λινᾶ δέ, πίσσα κώμολίνου μακροὶ τόνοι.

names of Aeschylean plays, refers to the *Purphoros*, but it is in all probability a title given to the satyr drama *Prometheus* by the Alexandrian grammarians to distinguish it from the plays of the trilogy.[1] The little known of the contents of the *Purphoros* seems to indicate that the play was a tragedy. Down to 1869 scholars believed that it stood first in the trilogy, and that the name signified *Fire Bringer* (from the forge of Hephaestus in Lemnus). Schömann (and Droysen) thought that certain passages in the *Desmotes* presuppose a foregoing play, but later Schömann observed (rightly) that neither the chorus nor the audience requires more information than is given in the *Desmotes*.[2] The detailed narration of events in the *Desmotes* precludes the possibility of the existence of a preceding drama — it takes the very heart out of such a play. That the *Purphoros* did not come before the *Desmotes* is further attested by the fact that the scholiast (v. 94) reports Prometheus in the former play as *having been bound* thirty thousand years (*ἐν γὰρ τῷ πυρφόρῳ τρεῖς μυριάδας φησὶ δεδέσθαι αὐτόν*).[3] The *Purphoros* is the last play of the trilogy, and treats

[1] Welcker showed that the *Prometheus* must be taken as a part of a trilogy. That *Πυρκαεύς* and *Πυρφόρος* were designations of different plays was first suggested by Hemsterhuys. We know little more than the titles of most of the Aeschylean satyr dramas, and these are seldom significant.

[2] Hemsterhuys, Welcker, Klausen, K. O. Müller, Nitzsch, Preller, E. A. J. Ahrens, Vischer, G. Günther, and Hermann believe in the trilogy theory. Hiller, Bergk, Dindorf, and others impugn it. Kausche says: "Confirmatur haec sententia (that *Πυρφόρος* is but another designation of the *Πυρκαεύς*) eo quod unum tantummodo nomen in indice invenitur et quod numerus tam monstruosus (30,000) aptior videtur esse fabulae satyricae."

[3] Welcker believed the reading *Πυρφόρῳ* was "mendosa," and conjectured *Λυομένῳ*. That *δεδέσθαι might* be explained on the basis of the *praesens propheticum* (*to be in bonds*, whereas *δεθῆναι* = *was put in bonds*) is patent. Kviçala's change to *δεδήσεσθαι* is arbitrary. Teuffel says: "Die im *Purphoros* angekündigte Fesslung sehen wir vollziehen und vollzogen im *Desmotes*." To be sure, there is a discrepancy. Only a small part of the allotted time passes before the deliverer is born. But Prometheus says merely *τὸν μυριετῆ χρόνον*, and "hyperbolice tantummodo illud dicit lamentans pro ingenti tempore." That the *Purphoros* is the third play is the opinion of Robert, Schwarz, Hippenstiel, and others.

of the fire divinity, the Πυρφόρος θεὸς Τιτὰν Προμηθεύς of Sophocles (*O. C.* 55),[1] after his reconciliation with Zeus and restoration to his place and prerogatives among the gods in his character of the Bearer of Fire to his Athenian worshipers, not in his capacity of Fire Stealer (κλέπτης). The worship of the god, as of the hero in Sophocles' *Ajax*, was of greater moment to the Greek audience than it is to us. The play doubtless closed with the induction of the god into his new honors, and the institution of the Προμήθεια, the chief feature of which was the torch race,[2] just as the Eumenides are inducted into their new office of Athenian deities at the close of the *Oresteia*.

The probable order

2. The changes Aeschylus introduced into the myth are to the advantage of Prometheus. He intended that we should side with him as against Zeus. He represented him in the *Desmotes* as a great god, admirable in wisdom and strength of purpose, possessing titles and prerogatives, the peer of the lord by whom he is ignominiously treated. We do not see the revolt of a vassal against his master. The purpose of this is to enhance the dramatic effect. The poet modified the spirit, while he preserved the letter of the Pindaric myth (*Isthm.* 7) of the rivalry of Zeus and Poseidon for the hand of Thetis, whereas in the Hesiodic tradition, which offered no support for a dramatic development of the Prometheus myth, he changes the text. He finds what he wants in the curse which Cronus uttered against his son in the old legend. Hence he brings Themis into the closest relation with Prometheus that he may be justified in ascribing to him a knowledge of the important secret that, if Zeus marries Thetis, he shall have a son by whom he in turn will be dethroned. In 209 ff. he alludes to the cult

Aeschylean modifications of the myth

[1] Cp. Eur. *Phoen.* 1121 δεξιᾷ δὲ λαμπάδα | Τιτὰν Προμηθεὺς ἔφερεν ὡς πρήσων πόλιν (on the shield of Tydeus), Eur. *Suppl.* 260 πυρφόρον θεάν (Demeter searching for Persephone), Soph. *O. T.* 207 (Artemis), *Ant.* 135 (Capaneus), Philostratus, 602 (quoting Apollonius) Προμηθεῦ δᾳδοῦχε καὶ πυρφόρε.

[2] Cp. *Ag.* 489 λαμπάδων φαεσφόρων.

in Athens of Γῆ Θέμις. Since the Titans are sons of Γῆ, Aeschylus conceives that he may make the Titan Prometheus son of Gê-Themis, or of Themis. He says nothing about Iapetus, the father of Prometheus, because this myth was not in consonance with the Themis myth, which was more important for his purpose.

3. *Prometheus Luomenos* was famous in antiquity. The longest passage from it that has come down to us is Cicero's translation of twenty-eight verses. Instead of the young Oceanides the *Titanum suboles* are around him. They have come from the Indian Ocean and the λίμνη of the sun, across the Phasis, to comfort and to admonish him to yield. They have been released from Tartarus and are now reconciled with Zeus. The πτηνὸς κύων is glutting his maw on the captive's liver, which grows again after an interval of one day. When the horrible repast commences, Prometheus makes loud complaint of his torment and longs for death to terminate his suffering. The drama opens on the day of the reappearance of the eagle. But the descendant of Io enters first. Heracles, too, is traversing the earth, not goaded by frenzy, as his ancestress was, but overcoming bitter foes and leaving everywhere monuments of his exploits. Prometheus reveals to him the labors he must perform and gives him directions as to his journey, before he goes

Outline of the second play

> On his last labour . . . to Haides' realm
> To drag into the light the three-shaped hound
> Of Hell.

Io traversed the Orient; Heracles must explore the Occident. The poet thus completes the περίπλους of the world and entertains his public again with the fabulous geography which fascinated the people of that time even more than the descriptions of Darkest Africa attract us to-day. Among other marvels the prophetic god relates how Heracles, surrounded by the warlike Ligurians, the last arrow in his quiver gone, is aided by Zeus with a shower of stones, which the hero uses as missiles. A beating of wings is heard and the eagle appears. Heracles bends his bow and invokes

the aid of Apollo. The arrow speeds on its way and the eagle falls. The Titan thanks his deliverer: ἐχθροῦ πατρός μοι τοῦτο φίλτατον τέκνον (*Fr.* 201). But the terrible secret that menaces the reign of Zeus must be divulged; and Prometheus must not expect a μόχθου τέρμα until a god voluntarily becomes his substitute and goes down to sunless Hades. A treaty is concluded. Prometheus reveals the secret, and the centaur Chiron, struck by a poisoned arrow of Heracles, gives up his prerogative of immortality and descends to the world where death reigns.[1] Whether Zeus appeared in the play cannot be determined. It is not worth while to puzzle ourselves as to how the reconciliation came about. A poet is to be interpreted only on the assumptions which he makes himself. The whole affair was plain for any one to see. Mutual concessions must have been made. The name Gê is given in the index personarum of the *Desmotes*. Since she has no rôle in this tragedy, it is not unlikely that she appeared in the *Luomenos*. When the reconciled god is finally liberated he returns to his place among the gods in Olympus. He continues to wear bonds, but bonds symbolical of his captivity. As a memento of his sin and suffering he binds his brows with an osier-wreath (λύγος, *agnus castus*).[2] Zeus, too, has changed. The wrath of both has had time to defervesce. The shackles have already fallen from the other Titans; the conflicts of olden days are forgotten. The curse of Cronus is atoned. Zeus's principles of government are no longer the same. The power which he overthrew he was compelled to hold in check and dominate by force. He could not

[1] This detail seems superfluous in the economy of the drama, since Prometheus is already ransomed by the revelation of the secret. He had been precipitated into Tartarus, but was brought back to the light before the substitution took place. There may be a contamination of two versions. Possibly the story of the redemption of Prometheus by Chiron is from the old Titanomachy, in a fragment of which mention is made of the centaur.

[2] Cp. *Athen.* 674 d Αἰσχύλος δ' ἐν τῷ λυομένῳ Προμηθεῖ σαφῶς φησιν ὅτι ἐπὶ τῇ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ ἀντίποινα τοῦ ἐκείνου δεσμοῦ, καίτοι ἐν τῇ ἐπιγραφομένῃ Σφιγγὶ εἰπὼν 'τῷ δὲ ξένῳ γε λύγινον (Weil for στέφανον) ἀρχαῖον στέφος· | δεσμῶν ἄριστος ἐκ Προμηθέως λόγου.'

afford to be gentle. Every attempt at resistance had to be repressed. The Greek gods were born, grew, struggled, had their adventures, their history. Implacable Power and Force executed the sovereign's will at first. Now he can be lenient. The gods of the old régime are pardoned; they in turn forget old differences; an era of peace is ushered in; and Zeus becomes the good and wise ruler whom Aeschylus worships. A reign that has begun may end. But in the eyes of Aeschylus that possibility will not be realized. The two myths of Prometheus and Metis serve to reconcile the two notions of Zeus, contradictory though coexistent, — Zeus is a god who has not always reigned, and at the same time he is king of kings and lord of lords.

4. Herder attempted to present in poetic and dramatic form what seemed to him a solution of the Promethean riddle, though he recognizes that Aeschylus "auch dem Dichter, und sei er der grösste, unnachahmlich ist." The German poet makes Prometheus the creator of man. By fire he understands not only the arts, but also all the endowments of the mind.[1] Even Heracles is to him a Promethean man. Zeus plays a wretched rôle. Themis is not for, but against, him. "Gewalt und Macht," she says, "ist nicht Gerechtigkeit." Prometheus' filching fire is an honorable kind of thievery.[2]

Herder's restoration

14. THE SCENE

The scene of the extant play is designated in the first two verses (cp. 712, 729). Welcker thought that dramatic reasons require the location to be the same in both plays. Kausche is of the opinion that the Caucasus is the scene of both dramas.[3] Prometheus comes to the light again (1053) bound to the same rock (*Fr.* 193). Schütz

Views of various scholars

[1] "Lasset es heller und schöner glänzen: denn es ist die Flamme der immerfortgehenden Menschenbildung" (15. 151).

[2] We have also an English restoration in *Prometheus, the Fire Giver*, by Robert Bridges.

[3] The schol. on 1 says: "you must know that Prometheus is not bound, as the common tradition has it, on the Caucasus." The second scholium, how-

(in 1782) was the first to state distinctly that the scene of the *Luomenos* was different from that of the *Desmotes*, though Stanley had declared that the Caucasus was not the scene of the extant drama. Schütz was soon followed by Bothe, Porson, Heyne, Hermann, and (later) by Foss and Wecklein.[1] Welcker rejected the theory as incompatible with his view that the three plays formed a trilogy. That there was a subterranean journey and transfer to the summit of the Caucasus in the second play was first asserted by Schneider (1834). This was accepted by Schömann, Woolsey, Paley, Weil, L. Schmidt, Bergk, Bernhardy, Foss, and Wecklein. Allen (*A. J. P.* 13. 51 ff.) combats this theory, maintaining that the Caucasus was the scene of neither play, and that the traditional error is due to a free translation, or mistranslation, by Cicero of the general word πέτραις by *saxa Caucasi*. But one of the fragments (191) which speaks of the μέγαν τέρμονα of Europe and Asia seems to point to the Caucasus. The scene of the second play had to be farther south than the first; otherwise Heracles could not be introduced, whereas Io could easily, in her peregrinations after leaving the Ionic Gulf (837 f.), have extended her journey to the northern parts of the Aeschylean Scythia. Hesiod mentions no locality. The Caucasus (which is the scene of Lucian's dialogue) is first distinctly named in the Alexandrian age. Apollonius Rhodius represents the Argonauts, when they are drawing near to Colchis, as seeing the eagle and hearing the groans of the Titan. Eratosthenes, Strabo, Plutarch, Pausanias, Quintus Smyrnaeus, Eustathius, Vergil, Propertius, Ovid, Hyginus, Seneca, and Martial all speak of Prometheus on the Caucasus. There were two "prisons of Prometheus" shown to travelers, one in the Colchian, the other in the Indian Caucasus. The peak was named Strobilos, and could be seen from the Colchian seacoast. Pompey visited the place expressly to see where Prometheus had been chained.

ever, reads "εἰς τὸν Καύκασον." The tragic poets are wont to characterize the scene in the very beginning.

[1] Hermann subsequently changed his mind.

III. — THE MYTH

1. THE FIRE GOD

Of the thousand Rig-Veda hymns five hundred invoke Agni (Ignis), a common surname of whom is Pramati,[1] 'Forethought,' "the friend of man, the immortal among mortals, who is brought down from heaven to human kind."[2] Fire is the starting point of civilization — it humanizes man; without it there would be no art, no industry, no domestic hearth. It is of inestimable value, hence considered divine; and the earth fire came from the heaven fire. But how was it first obtained? To primitive man the genesis of fire was a miracle. In volcanic countries he would naturally think of it as subterranean. Almost all nations have a tradition that fire was first stolen, either from the gods direct or from some other nation on whom the gods had conferred the blessing. Cicero speaks of Lemnus as the place from which Prometheus had filched the fire — from the forge of Hephaestus in the volcano Mosychlus (*furtum Lemnium*).

2. THE FIRE STEALER

1. Myths of the Fire Stealer are found in New Zealand, Australia, Andaman Islands, Mangaia, North America, Greece, France, India, and they bear a close resemblance to one another. An

[1] Pramati is found even in the Vedas as a frequent surname of Agni, who, in the Indian myth, is the god to whom Indra intrusts the offerings on the altar, to be conveyed in the curling column of smoke to the gods, his friends in heaven.

[2] The accounts vary. He is (1) either brought back, after having disappeared from earth, and given *to* the Bhṛgus (or to Manu, the first man), or (2) *from* a cave among the Bhṛgus, or (3) *by* the Bhṛgus (*lightning*, *bhrag* = φλεγ = fulg-or).

animal among the savages, a human being among barbarous races, he becomes a hero, or god, among civilized nations. According to the legend of the Murri of Gipps Land, he was a man, but became a bird. In Australian story the bird gets singed. A similar tale is told in Normandy and in the Isle of Man. Whether bird or beast, the pilferer is always swift. In one place the stealer is the crow; in another it is the hawk that filches the fire from the selfish owner, the bandicoot. According to another legend it was stolen from one Kondole by name, and placed in the grass tree, whence it can be extracted by rubbing. The blacks of Lake Condah tell how a man threw up a spear, to which was attached a string, climbed up and brought down fire from the sun. The Ahts of Vancouver say that Quawteaht forgot to give fire (which burned only in the house of the cuttlefish) to the animals he had created; but the deer stole it away in the joint of his hind leg. The Fire Stealer story is the most popular of all among the aborigines of the Northwest. Yehl is the Prometheus of the Thlinkeets; transformed to a bird he carried in his beak a brand, from which the fire dropped on stones and sticks. Among many Indian tribes the hero is a coyote, among others a deer; the latter established a relay, and in the race the squirrel's tail was scorched, while the frog lost his appendage completely, though he succeeded in spitting out the fire on wood before it did further damage. The Cahrocs say the deer bore it away in the hollow, not of the fennel stalk, but of his leg bone. The lightning is often personified among primitive tribes. The Cherokees, as well as the Zulus, know a "thunder bird." The Cherokees say the earth was cold before the Thunders sent their lightnings and put fire in a hollow sycamore on an island. The opossum and the buzzard tried to get it, but the former lost the hair from his tail, the latter had his feathers scorched around his neck. The raven burnt his feathers black, the owl nearly ruined his eyes, the snake was almost incinerated; but the little water spider spun a thread and wove it into a *trusti* bowl which she fastened on her back, and succeeded in bringing to the mainland

The legend universal

a coal of fire. The Creeks have a legend that the Great Spirit gave fire to a hostile tribe from whom a rabbit stole it, burning himself in the adventure on the forehead, and the missionary who unwittingly kills a young rabbit before the fire mark disappears runs the risk of suffering bodily harm.

2. The Icelandic hero Grettir swims across a stream and steals fire from the enemy. The gods in most of the myths are opposed to the introduction of the arts and the diffusion of knowledge among men. The Teutonic heroes and the Keltic culture hero, Geryddion, bring the arts from the lower world.

3. THE GREEK LEGEND

1. The story goes back to the oldest period of Greek mythology. In Plato's *Protagoras* Prometheus created the human race; in Aeschylus he did not fashion man from clay, but gave him everything that constitutes civilization. The Athenian, like the Theban poet, must have believed that man was of the same origin as the gods. The condition of men in the primitive period Hesiod conceives to have been a happy one. Being of the same stock, though of unequal endowments, there was social intercourse. Aeschylus does not treat of this association of gods and men, of their separation after the accession of Zeus and of the sacrifice of Prometheus. Zeus is the representative of the gods. Prometheus, the representative of men, is ambitious to be more shrewd than the son of Cronus. He devises a means of robbing the gods of their due share of the sacrifice. He lays on one side the meat and the vitals of the victim wrapped in fat, on the other the bones, covered temptingly with sleek fat, and bids Zeus choose, in the foolish hope that the god will allow himself to be deceived by appearances. Zeus selects the worst portion with the express purpose of punishing the son of Iapetus for his artifice, letting the act come to fulfillment, that there may be no evasion. Prometheus brings down dire punishment on his own head, and great troubles on mankind. Zeus sends Pandora,

The Hesiodic myth

the creation of Hephaestus' skillful hand, and mortals cannot resist her charms.

> More lovely than Pandora, whom the gods
> Endowed with all their gifts.[1]

Aeschylus' conception is higher than that of Hesiod. He does not trouble himself with the question whether men have wronged the gods. He insists on the benefit of the fire gift, and shows how all human culture originated in the spark brought by Prometheus. Primitive man was a creature neighboring on the brute, plunged in a heavy stupor. He had eyes, yet saw not, was lightless, lived like the ant in subterranean caverns. But in his beast nature there is a possibility of higher development. So Prometheus taught him every art and every science (454–505). The spark of fire kindled the spark of spirit.

2. Among the Greeks fire is sometimes considered a gift of beneficent divinities, as Hephaestus or Athene. More frequently, however, the gods jealously guard the spark; it is their γέρας (82), and men enjoy the prerogative only as a consequence of theft. Prometheus was the Pilferer. In Athens he was considered the original fire god. The Athenians honored him, as such, in their art as well as at their festivals. In all the variations of the myth his rôle is the Fire Bringer. On this point Aeschylus is necessarily in accord with the Hesiodic legend. From the cult of Prometheus the torch race was introduced into the festivals of the other fire deities. Indeed, all we know about the Hephaesteia is that a λαμπαδηδρομία was connected with it. According to one tradition, Athene lighted the torch for Prometheus at the chariot wheel of Helios (*adhibita facula ad rotam*

The Attic conception

[1] According to one tradition Pandora was sent to Epimetheus, who received her in spite of the warning of his brother. Proclus tells us that Aeschylus called her τοῦ πηλοπλαστοῦ σπέρματος θνητὴ γυνή (*Fr.* 373). In our play the tradition is so modified that the original form of the myth can scarcely be recognized, — indeed, it is doubtful whether Aeschylus had in mind the Hesiodic legend at all.

solis, Servius on Verg. *Ecl.* 6. 42).[1] Prometheus could not make man immortal, but he turns his thoughts away from death (248), gives blind hopes a lodgment in his breast. In taking the part of human kind against the master of the world, he is not actuated by sentiments of self-love and paltry rivalry (as in Hesiod). His single motive is compassion. He knew the power of the god whose designs he was opposing (101). These few traits, added by Aeschylus, ennoble the Hesiodic conception, without altering the primitive notion. But Prometheus is more than a defender of man, — he is a god, older than Zeus, in some respects his equal, if not his superior. When the gods and Titans engage in war he alone knows that victory does not depend on brute force. When his kinsmen will not hearken to his counsel, he becomes an ally of Zeus and helps him to establish his empire. Prometheus alone can save Zeus from being dethroned (913 ff.), can save him from the danger which menaces his realm. Prometheus knows from what union the redoubtable son will be born, but he is determined to keep the secret locked up in his own breast (523) until he is restored to freedom. The lot of the prisoner is in the hands of Zeus, but the duration of *his* reign depends on the revelation of the captive god.

[1] The accounts of the myth before Aeschylus are meager. It occurs in two Hesiodic poems (not entirely in agreement), where two local traditions have been manifestly associated. From Chaos came Uranus and Gaia. Their children are the Titans. The youngest of these, Cronus, overthrows his father. He, in turn, is overthrown by Zeus, and hurled into Tartarus. The brother of Cronus had four sons, Atlas, Menoetius, Prometheus, and Epimetheus. In Mecone (the later Sicyon) gods and men concluded a treaty. References to an early blessed state of man in a golden age are frequent in ancient literature, *e.g.* Moschion (quoted in Stob. *Ecl. Phys.* 1. 3. 38):

> ἦν γάρ ποτ' αἰὼν κεῖνος, ἦν ὀπηνίκα
> θηρσὶ διαίτας εἶχον ἐμφερεῖς βροτοὶ
> ὀρειγενῆ σπηλαῖα καὶ δυσηλίους
> φάραγγας ἐνναίοντες· οὐδέπω γὰρ ἦν
> οὔτε στεγήρης οἶκος, οὔτε λάινος
> εὐρεῖα πύργοις ὠχυρωμένη πόλις.

3. It is one thing to expound the origin and the various changes of the myth, and another thing to show what Prometheus was to Aeschylus. In the *Theogony* Prometheus is the son of the nymph Clymene. In Aeschylus the father's name does not appear; but in the beginning of the play Hephaestus addresses the hero as Θέμιδος αἰπυμήτα παῖ (18). Themis is the personification of the eternal laws of the universe. In the first verse of the *Eumenides* she is called the daughter of Gê. In the *Theogony* Zeus is victorious over the Titans, thanks to the counsel of Gê. Aeschylus wished to respect the Hesiodic tradition up to a certain point; hence he makes Gê the mother of Prometheus. The conceptions are abstract. So the mysterious power of Destiny is represented sometimes by three (516), sometimes by one person, Moira *par excellence*. But the cult of his native land justified Aeschylus in identifying Themis with Gê. The excavations at the theater of Dionysus have laid bare a seat of honor intended for the priestess of Gê-Themis. In the *Eumenides* Aeschylus represents Themis as succeeding to the presidency of the oracle; here he conforms to the traditions of Delphi. The revelation of the secret of the fatal marriage was attributed in ancient myth to Themis. Here again we see that the poet wished to conform to the tradition, from which he had departed, and so in our play represents Prometheus as the son of Themis.

Parentage of Prometheus

4. THE GENERATION OF FIRE[1]

1. The most primitive method of obtaining fire, by rubbing two sticks together, was early superseded by the twirling motion of a stick (πυρεῖον) resting upon a board or other piece of wood — a practice in vogue in India to-day for kindling the sacrificial fire. The ends of a twisted string were fastened to the ends of a stick shaped like a bow, which was then moved to and fro. For the board, ivy was considered best; for the stick, laurel or wild vine. The first mention of the spark struck from stone is Sopho-

[1] See Morgan, *De ignis eliciendi modis apud antiquos*, Harvard Studies in Classical Philology, vol. 1 (1890).

cles, *Philoctetes* 295. Flint and pyrites were the best. Iron was unusual (Lucretius 6. 112 first). The spark was caught in sulphur, fungi, leaves, or shavings. The reed (*νάρθηξ*, *ferula*) was used for preserving live coals (cp. *Prom.* 109).

5. THE NAME

Etymology

Prometheus means *Foresight, Forethought* (or *Forethinker*). Earth, sky, sun, wind, rain, lightning, all seem to primitive man to be endowed with life (since motion and action are the chief marks of life) ; hence, also, with will and intention ; and are, consequently, persons. If these beings surround him, he cannot live in their midst with impunity ; he must establish a *modus vivendi ;* he finds himself in a certain society, and must govern himself accordingly. Whatever the ultimate origin of "Prometheus," in the Greek consciousness, at least, there was no connection with *pramanthas*,[1] the Indian name for the twirling-stick. Prometheus is an Attic god despite the fact that most of the Greek deities are neither autochthonous nor Asiatic, but a resultant of the two forces. Etymology has been racked to explain the origin of the Greek deities, but it is not at all trustworthy. Proper names will not accommodate themselves to stern phonetic laws. If imported, they undergo such changes as to be unrecognizable in the new tongue. Aphrodite was an Oriental goddess ; hence Socrates' etymology (in Plato's *Cratylus*) could not be correct. The Greeks, like the Hindus, could not separate the name from the thing ; there was, it seemed, a necessary connection between them, or, as Plato puts it, *ὄνομα διδασκαλικόν τί ἐστιν ὄργανον* (*Crat.* 388 B), and proper names suffered little change. Prometheus meant *Forethinker* to the Greeks from the earliest times. We underestimate the enormous stretch of old

[1] The usual derivation since the appearance of Adalbert Kuhn's treatise, *Die Herabkunft des Feuers und des Göttertranks*, Berlin, 1859. The two ideas of *Pramati* and *pramanthas* are supposed to have merged in the course of time. In the Rig-Veda, Agni is born of two sticks, which are sometimes called "the two mothers."

tradition. Hieratic poetry served to keep the names and the genealogy of the gods alive. In the *Theogony* of Hesiod we see an attempt to concentrate that tradition. The priests were the repositories of genealogical lore, and, vast as this was, the tradition was often accurate.

6. THE ATTIC GOD

1. The cult of Prometheus is preëminently Attic. Whether the myth of Prometheus is of Indo-Germanic origin or not, the cult is un-Aryan. A relationship in language does not presuppose a similar connection in religious ideas. Hindus and Greeks created their gods after their own image; but the Hellenic religion was never forged in the bonds of theology. For this reason the poet will help us to understand the Greek religion better than the priest.

2. Prometheus is not mentioned by Homer. It was from the Hesiodic tradition that the Athenians derived their belief. Whatever may be said about the small number of personal allusions in this preëminently Athenian drama, the reference to the Attic claim to the invaluable gifts to the human race, as against the claim of the other Greek states, in verse 506 of our play, is unmistakable. The Argives assigned the gift of fire to Phoroneus. The Athenian poet represents Prometheus as the giver of fire, as the first house-builder and astronomer, as the first to teach men the use of numbers and letters, as the domesticator of the horse and the inventor of ships, and as the first to interpret dreams and to utilize metals in the arts. — Aeschylus is probably the only ancient writer who ascribes house-building to Prometheus. In Argos it was the son of Inachus and Melia (Son of Ash) that built the ἄστυ Φορωνικόν. Pliny tells us that Cecrops was the first to build a city, Euryalus and Hyperbius the first house-builders. — In Argolis astronomy was ascribed to Palamedes, or to his father Nauplius. Numbers and counting, as well as letters, were generally thought to be the invention of Palamedes. — Erichthonius is more frequently referred to in

The Athenian belief

antiquity as the domesticator of the horse. — Nauplius was the inventor of ships according to Apollonius. In Argive mythology Athena helped Danaus to build the first penteconter. — The Athenians of the fifth century evidently did not regard Prometheus as the fashioner of men, though this was the creed of the Phocians; indeed, the spot where he made them from clay was still pointed out in the time of Pausanias. Such a faith could not easily find a lodgment on Attic soil, since it was not in consonance with the belief in autochthony. — In the Argive-Theban cycle of myths the interpretation of dreams is attributed to Amphiaraus. — According to Pliny, Erichthonius was the inventor of money, whereas Hyginus says that he introduced the use of silver, which had been discovered by Indus. Others mention Lynceus, Cadmus, and Aeacus.

7. THE TORCH RACE

It is deserted now, but once it bore
Thy name, Prometheus; there the emulous youths
Bore to thy honour thro' the divine gloom
The lamp that was thine emblem; even as those
Who bear the untransmitted torch of hope
Into the grave, across the night of life,
As thou hast borne it most triumphantly
To this far goal of time.

— SHELLEY, *Prometheus Unbound*, 3. 3. 167 ff.

1. Torch races were held regularly at five different festivals: Prometheia, Hephaisteia, Panathenaia, Bendideia, Paneia. The first three were very important, and were intimately associated. The gymnasiarchs spent enormous sums of money on them. The cult of the Thracian goddess Bendis was new in the time of Socrates. The festival in honor of Pan was also a more recent institution. Harpocration, and the scholiast on *Ranae* 131, speak only of the first three. The scholiast on *Oedipus Coloneus* 55 says: *καὶ ἔστιν αὐτοῦ παλαιὸν ἵδρυμα καὶ βωμὸς ἐν τῷ τεμένει τῆς θεοῦ. δείκνυται δὲ καὶ βάσις ἀρχαία κατὰ τὴν εἴσοδον, ἐν ᾗ τοῦ τε Προμηθέως*

ἐστὶ τύπος καὶ τοῦ Ἡφαίστου. πεποίηται δὲ ὁ μὲν Προμηθεὺς πρῶτος καὶ πρεσβύτερος ἐν δεξιᾷ σκῆπτρον ἔχων, ὁ δὲ Ἥφαιστος νέος καὶ δεύτερος.[1] There were torch races on horseback as well as on foot. Of the latter there were two kinds, relay and continuous. The participants were young men, generally naked. Sometimes they wore osier wreaths, symbolical, probably, of the chains which Prometheus wore. The festival was held on dark nights, if possible. The torches were lighted at the altar of Prometheus, in the Academy just south of Colonus, from which the race started. The course lay through the outer Ceramicus to the Dipylon.[2] From one of the two fragments of the *Prometheus Purkaeus* it appears that pitch torches must have been used sometimes. From vase paintings, on the other hand, and from coins, it is evident that wax torches were commoner. They were placed in a candlestick having a shield just below the socket (usually) and a handle like that of a dirk. The signal to start was given from the top of a tower. If the torch of the first runner was extinguished, the second received the prize; if the latter did not keep his torch burning to the end of the course, the third won; if all the torches went out, nobody was victorious.

The Promethean festival

τοιοῖδε τοί μοι λαμπαδηφόρων νόμοι,
ἄλλος παρ' ἄλλου διαδοχαῖς πληρούμενοι·
νικᾷ δ' ὁ πρῶτος καὶ τελευταῖος δρομών.

Such are the rules prescribed the flambeau bearers:
The torch to his successor passing on,
He beats that's first and also last in running.

If the race was a relay, the line which succeeded in carrying the torch through the course unextinguished first, won the prize. No

[1] Brönsted believes that the Promethean torch race symbolized the inner fire put in man by Prometheus. Philostratus represents Prometheus as the founder of gymnastics.

[2] The altar of Eros in the Academy was the starting place of the other torch races. From the cult of the fire gods it was introduced into the festivals of the light gods.

other Athenian festival was celebrated so frequently. In the Corpus Inscriptionum Atticarum appear the names of thirteen victors.

8. THE MYTH OF IO

1. The story of Io has no connection with the story of Prometheus. Aeschylus was, so far as we know, the first to associate them, the first to direct the course of the victim of Zeus's love ἄβροτον εἰς ἐρημίαν, where the victim of his hate was suffering. When the poet wrote the *Supplices* he did not seem to suspect the connection. In that play Io crosses the Thracian Bosporus and traverses Asia Minor and Syria to reach Egypt (the direct course). In the *Prometheus* she crosses the Cimmerian Bosporus. The countries she visits are at the ends of the world. The poet was obliged to change the route, even extend it immoderately to meet the requirements of the play. Prometheus could not come to her; she had to come to the mountain to which the Titan was bound. The purpose of the innovation in the story was to bring Prometheus and the ancestress of his liberator face to face.

In the *Supplices* and *Prometheus*

9. THE LEGENDS AS VIEWED BY THE POET

1. The ancient poet fashioned the material of the myth to suit his design. We must accept the picture as the fantasy of the poet has given it to us, without trying to reconstruct a harmonious whole from the fragments that have come down to us, those in one play being apparently contradictory to the version of the same story in another. If we endeavor to reason them out, we shall do what all other philosophers, ancient and modern, have done, — fail to recognize that poetry (particularly in its oldest and most powerful form, the myth) gives a complete picture of the moods and views of a certain time and culture, and hence is optimistic and pessimistic at the same time. Both Job and Prometheus intermingle expressions of trust in the future with despairing cries — the latter, when their thoughts revert to the

Poetry *vs.* Philosophy

present.[1] Philosophical abstraction will not solve the riddles of a drama like the *Prometheus*. We cannot reduce every tragedy to a fundamental idea. The *fabula docet* is not older than the *fabula*. We must not make the mistake of hunting for some dead formula, and thus fail to see in the action the main point, to apprehend the activity of the poet in the dramatization of the myth. Aeschylus took up the Prometheus and the Io myths into himself, and gave them a new birth from his soul, from his "dichterischen Kopf," as Schiller would say, not the isolated story of the pilfering of fire, but the real content, the pith and marrow of the whole legend. In its rebirth the story inherits Aeschylean traits; what Aeschylus retained of the old myth was entirely conventional.[2]

[1] The philosopher is a product of an advanced stage of civilization; the poet belongs to the childhood of the world, at least in feeling. As long as there is mystery in the world, as long as human knowledge has limits, and its search means toil, as long as arbitrary power is recognized as inferior to free will conjoined with generous motives, Prometheus will attract the greatest minds.

[2] Cp. Racine, Second Preface to *Andromaque*: "il ne faut point s'amuser à chicaner les poëtes pour quelques changements qu'ils ont pu faire dans la fable; mais il faut s'attacher à considérer l'excellent usage qu'ils ont fait de ces changements, et la manière ingénieuse dont ils sont su accommoder la fable à leur sujet." One of the best examples of the freedom with which the poet feels he may handle the myth is the *Supplices* of Euripides. The seven mothers are in the chorus; yet the audience knows that some of them cannot be in Eleusis. There are seven corpses; but neither Polynices nor Amphiaraus was brought back from Thebes.

IV. — RHYTHMS OF THE LYRICAL PARTS

115. ⏑ ⁝ ∠ – ⏑ | ∠ – ⏑ | ∠ – ⏑ | ∠ – (Bacchic)

117. ⏑ ⁝ ⏑ ⏑ ∠ ⏑ | ⏑ ⏑ ⏑ ⏑ ⏑ | ∠ (Dochmius and cretic)

PARODOS

FIRST STROPHE (128–135 = 144–151)

> – ⏑ | – – ⏑ ⏑ | – ⏑ – ⏑ | – –
>
> ⏑ ⏑ | – ⏑ – ⏑ | – –
>
> ⏑ ⏑ | – – ⏑ ⏑ | – ⏑ – ⏒
>
> ⏑ – ⏑ | – – ⏑ ⏑ | –
>
> – ⏑ ⏑ | ⏓ ⏑ – ⏑ | – –
>
> ⏑ – ⏑ | – – ⏑ ⏑ | – ⏑ – ⏑ | – –
>
> ⏑ ⏑ | – ⏑ – ⏑ | –
>
> – ⏑ ⏑ | – ⏑ – ⏒
>
> ⏓ ⏑ ⁝ ⏔ ⏑ ⏑ | ⏓ ⏑ ⏑ – ⏑ | – –

SECOND STROPHE (159–166 = 178–185)

⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | –

⏑ ⁝ – ⏑ | – ⏑ | ⏑ ⏑ ⏑ | –

⏑ ⁝ – ⏑ | – ⏑ | – ⏑ | –

⏑ ⁝ – ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ | – ⏑ | –

⏑ ⁝ ⏑ ⏑ ⏑ | – ⏑ | – ⏑ | –

⏓ ⏑ | ⏓ ⏑ ⏑ | –

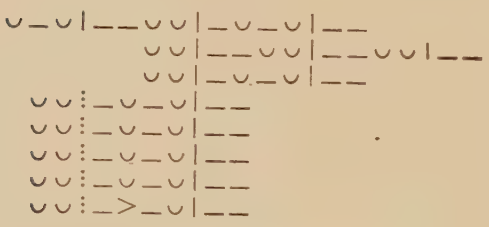
– ⏑ | – ⏑ | ⏔ | ⏓ ⏑ | ⏓ ⏑ | ⏓ ⏑

⏓ ⏑ | ⏓ ⏑ ⏑ | ⏓ ⏑ ⏑ | ⏓ ⏑ | – ⏑ | – ⏒

FIRST STASIMON

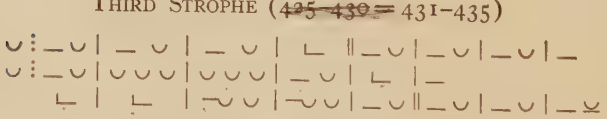
First Strophe (397–405 = 406–414)

Ionic



Second Strophe (415–419 = 420–424)

Third Strophe (~~425–430~~ = 431–435)

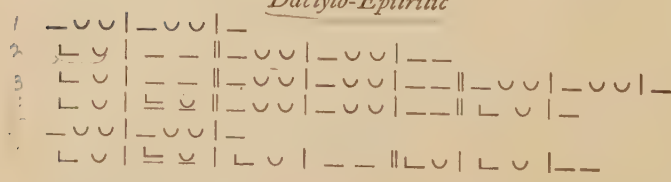


Verses 431–435 probably form an ἐπῳδός, instead of an antistrophe. See Critical Appendix.

SECOND STASIMON

First Strophe (526–535 = 536–544)

Dactylo-Epitritic



SECOND STROPHE (542–552 = 553–560)

1 ⏑ ⏑ ⏑ : – ⏑ | – ⏑ | – ⏑ ‖ _ ⏑ | _ ⏑ | _ ⏓
2 ⏑ ⏑ : – ⏑ | _ ⏑ | _ ⏑ ‖ _ ⏑ | _ ⏓
3 ⏑ ⏑ : – ⏑ | _ ⏑ | _ ⏑
4 _ ⏑ | _ ⏑ | _ ⏑ | _ ⏓
5 ⏑ ⏑ : – ⏑ | – ⏑ | – ⏑ | – ⏑ | _ ⏓
6 – ⏑ | – ⏑ | _ > ‖ _ ⏑ | _ ⏑ | _ ⏑ | _ ⏓

MONODY OF IO

PROÖDE (566–573)

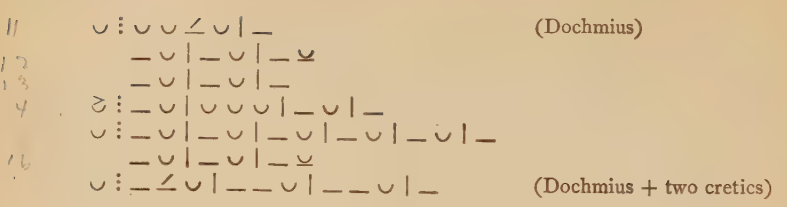
The monody is introduced by anapests (561–565), which mark the entrance of a new character.

> : _
> : _ ⏑ | _ ⏑ | _ ⏑ | _ ⏑ | _ ⏑
> : _ ⏑ | _ > | _ ⏑ | _
⏑ : _ > | _
> : _ ⏑ | _ ⏑ | _ ⏑ | _ ⏑ | _ ⏓
⏑ : ⏑ ⏑ ∠ ⏑ | _, ⏑ | ⏑ ⏑ ∠ ⏑ | _ (Two dochmii)
⏑ : _ ⏑ | _ ⏑ | _ ⏑ | _ ⏑ | _ ⏓
> : ⏑ ⏑ ∠ ⏑ | _ ⏓ (Lengthened dochmius)
> : ⏑ ⏑ ∠ ⏑ | _, ⏑ | _ ∠ ⏑ | _ (Two dochmii)
⏑ : _ ⏑ ⏑ ⏑ | _, ⏑ | ⏑ ⏑ ∠ > | _ (Two dochmii)

STROPHE (574–588 = 593–600)

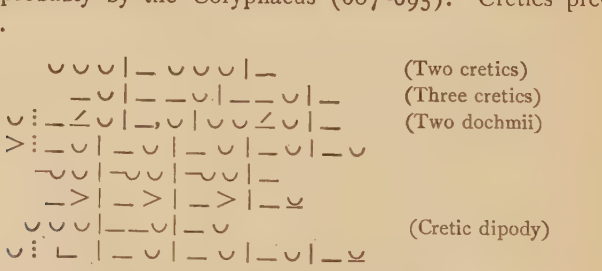
Dochmii and cretics predominate.

⏑ : ⏑ ⏑ ∠ ⏑ | _ ⏑ | ⏑ ⏑ ∠ ⏑ | _ (Two dochmii)
_ ⏑ | _, ⏑ | ⏑ ⏑ ∠ ⏑ | ⏓ (Cretic + dochmius)
⏑ : ⏑ ⏑ ∠ ⏑ | _ _ ⏑ | _ _ ⏑ | _ (Dochmius + cretics)
> : ⏑ ⏑ ∠ ⏑ | _
⏑ : ⏑ ⏑ ∠ ⏑ | ⏑ ⏑ ∠ ⏑ | ⏑ ⏑ (Dochmius + cretic)
_ ⏑ | _ _ ⏑ | _ _ ⏑ | _ _ ⏑ | _ (Four cretics)
> : ⏑ ⏑ ∠ ⏑ | _
> : _ ⏑ | _ ⏑ | – ⏑ | _ > | _ (Logaoedic)
⏑ : ⏑ ⏑ ⏑ | _ ⏑ | _ ⏓ (Trochaic)
⏑ : ⏑ ⏑ ∠ ⏑ | _ ⏑ | ⏑ ⏑ ∠ ⏑ : _ _ ⏑ | _ (Two dochmii + cretic)



CHORICUM

Sung probably by the Coryphaeus (687–695). Cretics predominate.



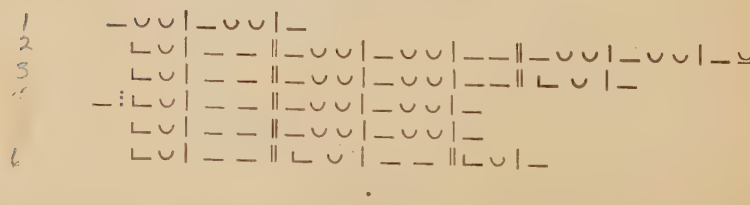
The anapaests in 877–886 indicate the exit of Io, as those in 561–565 marked her entrance.

THIRD STASIMON

The rhythms become less excited, resembling those of the second stasimon (526–544).

Strophe (887–893 = 894–900)

Dactylo-Epitritic



EPODE (901–906)

The Death of Aeschylus

V.—THE ILLUSTRATIONS

1. Frontispiece. *Capitoline Bust of Aeschylus*, from a photograph.

2. Page 115. *The Death of Aeschylus.* A paste in the Stosch cabinet, representing symbolically an apotheosis of the poet. See Baumeister, *Denkmäler des klassischen Altertums*, 1, p. 34; Winckelmann, *Monumenta Inedita*, 1, p. 167; Göttling, *De morte fabulosa Aeschyli*, Jena, 1854. The tortoise (the lyre) rises on the pinions of the eagle toward heaven, while the poet revels in the gift of Dionysus. It was from the striking resemblance of this head that Melchiorri recognized the large bust in the Capitoline Museum as that of Aeschylus. The high forehead and the contracted brow indicate deep meditation and a firm will.

3. Verse 1. *Hephaestus.* Bust in the Vatican. See Brunn, *Annali del Instituto Archeologico*, 1863, p. 425. The god who binds Prometheus is the prototype of all smiths, the κλυτοτέχνης of Homer, who skillfully fashions metal — ἰδυίῃσιν πραπίδεσσιν (a phrase used of Hephaestus alone). The traits which Homer gives him (πολύφρων Θ 297, πολύμητις Φ 355) are seen in our picture, in contradistinction to the numerous representations which reflect the coarse features of the βάναυσος. The dominating trait is a tranquil sober-mindedness. There is a certain dignity about the expression and in the arrangement of the hair (falling in small locks under the high hat), which reminds one of Zeus, and lends to the deity a majesty which is found only in this, the best of all known representations of the divine smith.

4. Verse 88. *Prometheus Bound.* An Argive bronze relief found in Olympia; it antedates the play by at least one hundred years. In our picture, which is after Milchhöfer (*Anfänge der Kunst in Griechenland*, p. 185), the bonds do not appear. See Gardner, *Handbook of Greek Archaeology*, p. 63, fig. 2 (after *Olympia* IV, pl. 39, fig. 699 a), where the fetters are represented.

5. Verse 88. *Hephaestus with Attributes.* A bronze statuette in Berlin. See Hirt, *Bilderbuch* 6. 2; Roscher, *Lexicon der Griechischen und Römischen Mythologie*, p. 2044. This figure shows almost as noble a

countenance as the preceding. The treatment of the hair is also equally fine. The features and the expression of intelligence are particularly noteworthy. The statuette forms a group with the similar figures in Vienna and in London (v. Sacken, *Antike Bronzen des k. k. Münz-Kabinets*, Taf. 19, 3).

6. Verse 436. *Heracles and Atlas.* An Attic lekythos from Eretria (Athens, Centr. Mus., Invent. 1006). See *Journal of Hellenic Studies*, 12 (1892), pl. 3. Heracles is supporting with his hands and left shoulder (cp. *Prom.* 350, 429) a firmament studded with stars and a crescent moon. Cp. Hes. *Theog.* 517: Ἄτλας δ' οὐρανὸν εὐρὺν ἔχει . . . πρόπαρ Ἑσπερίδων . . . κεφαλῇ τε καὶ ἀκαμάτῃσι χέρεσσι (for the adventure in the garden of the Hesperides see Pherecydes, *Fr.* 33). The lion's skin (under which is a chiton falling in heavy folds) is confined by a girdle and fits tightly to the body. The tail of this skin is tucked up under a belt; the lowest extremity of a sword is visible. Holding the apples of Hesperides in his outstretched hands, and striding toward Heracles, is Atlas, a tall muscular figure with a flowing beard and long hair tied up with a purple fillet. The left hand is drawn as a right (not an unusual mistake, apparently, among Greek artists; cp. Lyssa in a painting on a mixing bowl in the British Museum, *Catalogue* 4, pp. 136 ff., F 279). In the empty space between Heracles and Atlas are the bow, quiver, and club (ῥίψας τόξον ἔραζε, πολύρραπτόν τε φαρέτρην, Theocr. 25. 265). The rest of the space is ornamented with dots and lines imitating inscriptions. Differently from the representation on an amphora in the British Museum (*Catalogue* 864, *J. H. S.* 4, pl. 30), where Heracles, perfectly nude, and provided with a cushion to receive the heavy load upon his shoulder, is assisted by a Hesperide in bearing his burden, here the full weight of the heavens is supported by Heracles unaided. The tense muscles and hard set feet plainly indicate that the burden is not light. The stooping posture suggests weariness and, at the same time, gives scope for curving lines. The figure of Atlas, in spite of the exaggeration of calf and buttock, is drawn with vigor, and presupposes an exceptional knowledge of anatomical detail. The picture represents an episode in that great journey which Heracles takes to the Occident (the counterpart of Io's to the Orient), foretold by Prometheus at the time of his deliverance, and described in the *Prometheus Luomenos*. See Introd. 2. 13. 3.

7. Verse 561. *Hermes, Io, and Argus.* A wall painting found in the house of Germanicus on the Palatine. See Helbig, *Untersuchungen*, 140 ff., Woltmann, *Geschichte der Malerei*, 1. 56, *Monumenti del Instituto*

Archeologico, II. 22. On a rock in front of a pillar, which supports the statue of a goddess (Hera), sits the wretched Io. On the right, armed with sword and spear, stands Argus, his right arm resting on the rock and his gaze fixed on the hapless maiden committed to his care. He is totally unaware of the danger which threatens him. On the left is Hermes partly hidden by the rock. He seems to be twirling his caduceus unconcernedly in his fingers; but the direction of his gaze and the expression on his face indicate how carefully he is surveying the situation.

8. Verse 609. *Hermes slaying Argus.* A vase painting in the Museo Nazionale, Naples. Date about the same as our play. See Engelmann, *Jahrbuch des kaiserlichen deutschen archaeologischen Instituts*, 18 (1904), p. 37 ff., Tafel 2. Three views of the vase (which is 0.27 m. high) are shown in the cut. The inscriptions are ΗΕΡΜΕΣ ΑΡΛΟΣ (with early Attic gamma). Striding toward the prostrate Argus is Hermes with sword drawn in his right hand, his left being extended toward his victim, who, although endeavoring to avoid the blow, holds up his right hand toward his assailant, while he supports himself on his left. Both are bearded. A score of eyes are visible on the body of Argus. Io has the form of a heifer, and is walking peacefully away from the scene.

9. Verse 687. *The Death of Argus.* A painting on a red-figured hydria of the "severe" Attic style. Formerly in the collection of Signor Pascale at Santa Maria di Capua; acquired by Dr. J. C. Hoppin in 1898. The vase in in perfect condition, the glaze and decoration being exceptionally fine. See *Harvard Studies in Classical Philology*, 12 (1901), p. 335. In the center stands Argus, with a club in his right hand and a leopard's skin over his left arm. A short sword is suspended from a belt which passes round his left shoulder and under his left arm. He has a fur pilos on his head; and he wears high boots with horizontal stripes. Distributed over his body are twelve eyes (one under his left boot is not visible in the drawing). With his left hand he is making a fearful gesture toward the rear, while he casts a look of terror in the same direction. Hermes, clad in a chlamys fastened at the neck by a button, is advancing toward the watchful herdsman, at the same time drawing his sword. A Doric column stands between the assailant and his victim. Behind the god is an altar, while at the extreme right of the group stands Hera, clad in chiton, himation, and saccos, and wearing bracelets and earrings. Both hands are raised in an attitude of astonishment. On the other side of Argus is a heifer

galloping away to the left. Four small bushes are seen in the field below. Facing Io is a priestess in chiton and himation, holding a temple key in her right hand and a scepter in her left. She wears a necklace, earrings, and bracelets. Behind the priestess, on the extreme left, is Zeus, leaning on a staff and clad in a himation. He is resting his right hand on his hip, the left being raised in astonishment. The earliest known picture of Io was on the Amyclean throne (Pausan. 3. 18. 9), where she is represented as a heifer in the presence of Hera. According to all old plastic representations of the myth, Argus met his death by the sword of Hermes, not by a sickle nor by a stone. In the *Prometheus* Io says merely, "A sudden doom he looked not for cut him off from living" (680 f.). In the Hoppin hydria two new features are added to the scenes portrayed in the three older vase paintings: a priestess and a temple (represented by the column and altar). The bushes point to the grove mentioned by Apollodorus as the scene of the slaughter. This was in the Argolic plain, the sacred temenos of the Argive Heraeum: —

κληδοῦχον Ἥρας φασὶ δωμάτων ποτὲ
Ἰὼ γενέσθαι τῇδ' ἐν Ἀργείᾳ χθονί.

This is the only painting in which Argus is given a sword and boots. The leopard skin is his customary attribute. The heifer is more satisfactorily treated here than in the other vase paintings. Only one horn and one hind leg are visible; but the spirited dash of the breeze-stung animal is clearly represented.

10. Verse 908. *Prometheus delivered by Heracles.* A wall painting. See Helbig, *Wandgemälde*, No. 1128; O. Jahn, *Archaeologische Beiträge*, p. 226. On the right Prometheus is bound to a crag, his arms outstretched, with fetters above his wrists. On his right thigh sits a vulture, gnawing at his body. A larger bird, probably an eagle, is hovering in the air and seems to be carrying something in its beak. On the left is a temple, before which, on a round pedestal, stands a Hermes. In front of the temple, striding toward the crag, is Heracles, beardless, nude, and with bow bent, gazing fixedly toward the fettered Titan.

11. Verse 1026. *Heracles rescues Prometheus.* A painting on a reddish yellow clay vase in the Karlsruhe collection brought from La Tolfa (Civita Vecchia) in 1888. See *Jahrbuch des archaeologischen Instituts*, 4 (1889), pl. 5, 6, fig. 1. In the center is Prometheus, naked, wearing a long beard (upper lip shaven) and long hair, in reclining posture. The right arm is raised; his left (on which he is partly supporting his weight) is on the ground. From his back projects the end of an arrow.

On the right an eagle, with outspread wings, is rushing toward the captive — καί οἱ ἐπ' αἰετὸν ὦρσε τανύπτερον (Hes. *Theog.* 523). On the left Heracles is seen approaching in great haste. He is clad in a short tunic and a lion's skin; his open quiver, which is full of arrows, is hanging by his left side. He has already shot two arrows at the vulture, and is about to discharge a third. Behind Heracles stands Athene (not visible in the picture), holding a spear in her left hand, while she extends the right as if to protect the bowman. The part to the right of the eagle is in a very fragmentary condition. The lower parts of two more figures are discernible in the painting, one of which is seated, the other taking long strides; the former represents Zeus, the latter Hermes. The inscriptions are meaningless.

12. Page 315. *The Liberation of Prometheus by Heracles.* See O. Jahn, *Die Wandgemälde des Columbariums in der Villa Pamfili* (Abhandlungen der kaiserlichen bayerischen Akademie der Wissenschaften) 8, 2 (Tafel 1, 3). On the left stands Prometheus, naked, with outstretched arms bound to a wall of rock, and bearing his weight on his extended right leg, while his left, with bent knee, is supported on a ledge. At his right side stands an eagle, tearing his breast. In general, the posture of the prisoner is the same as in many other similar representations of the captive Titan, with the single exception that in the others the right knee, which serves as a resting place for the vulture, is bent, and the left leg extended. Heracles, who is hidden from the prisoner by a tree, supports himself on his right knee, which is resting on a rocky elevation. The moment which the artist has chosen to represent is that immediately preceding the discharge of the arrow. The bow is bent; Heracles' eyes are fixed on the eagle; his quiver, filled with arrows, is suspended on the left side by a strap, extending round the right shoulder; the traditional lion's skin is wanting. The execution of this figure is not so good as the conception. Behind Heracles stands Athene. On her head is a helmet; in her left hand a shield adorned with the Gorgon's head. She wears a long chiton and a mantle. With her right hand she points toward the mark at which Heracles is to aim.

13. Page 319. *Prometheus and the Eagle.* A gem from Crete, not later than the seventh century B.C. See Murray, *Greek Archaeology*, p. 44, Milchhöfer, p. 89, fig. 58, *Revue archéologique* 36 (1878), pl. 20, fig. 1.

ΑΙΣΧΥΛΟΥ

ΠΡΟΜΗΘΕΥΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΚΡΑΤΟΣ ΚΑΙ ΒΙΑ
ΩΚΕΑΝΟΣ
ΗΦΑΙΣΤΟΣ
ΙΩ Η ΙΝΑΧΟΥ
ΠΡΟΜΗΘΕΥΣ
ΕΡΜΗΣ

ΧΟΡΟΣ ΩΚΕΑΝΙΔΩΝ

ΥΠΟΘΕΣΙΣ

Προμηθέως ἐν Σκυθίᾳ δεδεμένου διὰ τὸ κεκλοφέναι τὸ πῦρ πυνθάνεται Ἰὼ πλανωμένη ὅτι κατ᾽ Αἴγυπτον γενομένη ἐκ τῆς ἐπαφήσεως τοῦ Διὸς τέξεται τὸν Ἔπαφον. Ἑρμῆς δὲ παράγεται ἀπειλῶν αὐτῷ κερανωθήσεσθαι, ἐὰν μὴ εἴπῃ τὰ μέλλοντα ἔσεσθαι τῷ Διί. προέλεγε γὰρ ὁ Προμηθεὺς ὡς ἐξωσθήσεται ὁ Ζεὺς τῆς ἀρχῆς ὑπό τινος οἰκείου υἱοῦ. τέλος δὲ βροντῆς γενομένης ἀφανὴς ὁ Προμηθεὺς γίνεται.

Κεῖται δὲ ἡ μυθοποιία ἐν παρεκβάσει παρὰ Σοφοκλεῖ ἐν Κολχίσι, παρὰ δὲ Εὐριπίδῃ ὅλως οὐ κεῖται. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Σκυθίᾳ ἐπὶ τὸ Καυκάσιον ὄρος· ὁ δὲ χορὸς συνέστηκεν ἐξ Ὠκεανίδων νυμφῶν. τὸ δὲ κεφάλαιον αὐτοῦ ἐστὶ Προμηθέως δέσις.

Ἰστέον δὲ ὅτι οὐ κατὰ τὸν κοινὸν λόγον ἐν Καυκάσῳ φησὶ δεδέσθαι τὸν Προμηθέα, ἀλλὰ πρὸς τοῖς Εὐρωπαίοις μέρεσι τοῦ Ὠκεανοῦ, ὡς ἀπὸ τῶν πρὸς τὴν Ἰὼ λεγομένων ἔξεστι συμβαλεῖν.

ΑΛΛΩΣ

Προμηθέως ἐκ Διὸς κεκλοφότος τὸ πῦρ καὶ δεδωκότος ἀνθρώποις, δι᾽ οὗ τέχνας πάσας ἄνθρωποι εὗροντο, ὀργισθεὶς ὁ Ζεὺς παραδίδωσιν αὐτὸν Κράτει καὶ Βίᾳ, τοῖς αὐτοῦ ὑπηρέταις, καὶ Ἡφαίστῳ, ὡς ἂν ἀγαγόντες πρὸς τὸ Καυκάσιον ὄρος δεσμοῖς σιδηροῖς αὐτὸν ἐκεῖ προσηλώσαιεν. οὗ γενομένου παραγίνονται πᾶσαι αἱ Ὠκεανάλαι νύμφαι πρὸς παραμυθίαν αὐτοῦ καὶ αὐτὸς ὁ Ὠκεανός, ὃς δὴ καὶ λέγει τῷ Προμηθεῖ, ἵνα ἀπελθὼν πρὸς τὸν Δία δεήσεσι καὶ λιταῖς πείσῃ αὐτὸν ἐκλῦσαι τοῦ δεσμοῦ Προμηθέα. καὶ Προμηθεὺς οὐκ ἐᾷ, τὸ τοῦ Διὸς εἰδὼς ἄκαμπτον καὶ θρασύ. καὶ ἀναχωρήσαντος τοῦ Ὠκεανοῦ παραγίνεται Ἰὼ πλανωμένη, ἣ τοῦ Ἰνάχου, καὶ μανθάνει παρ᾽ αὐτοῦ ἃ τε πέπονθε καὶ ἃ πείσεται, καὶ ὅτι τις τῶν αὐτῆς ἀπογόνων λύσει αὐτόν, ὃς ἦν ὁ Διὸς Ἡρακλῆς,

καὶ ὅτι ἐκ τῆς ἐπαφήσεως τοῦ Διὸς τέξει τὸν Ἔπαφον. θρασυστομοῦντι δὲ Προμηθεῖ κατὰ Διὸς ὡς ἐκπεσεῖται τῆς ἀρχῆς ὑφ' οὗ τέξεται παιδὸς καὶ ἄλλα βλάσφημα λέγοντι παραγίνεται Ἑρμῆς, Διὸς πέμψαντος, ἀπειλῶν αὐτῷ κεραυνόν, εἰ μὴ τὰ μέλλοντα συμβήσεσθαι τῷ Διὶ εἴπῃ· καὶ μὴ βουλόμενον βροντὴ καταρραγεῖσα αὐτὸν ἀφανίζει.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Σκυθίᾳ ἐπὶ τὸ Καυκάσιον ὄρος, ἡ δὲ ἐπιγραφὴ τούτου ΠΡΟΜΗΘΕΥΣ ΔΕΣΜΩΤΗΣ.

Hephaestus. Bust in the Vatican

ΑΙΣΧΥΛΟΥ ΠΡΟΜΗΘΕΥΣ

ΚΡΑΤΟΣ

Χθονὸς μὲν εἰς τηλουρὸν ἥκομεν πέδον,
Σκύθην ἐς οἶμον, ἄβροτον εἰς ἐρημίαν.

1. The scene is "Far o'er Scythia's pathless plains, | Ne'er by foot of mortal trod." *Enter, from the left, Kratos and Bia dragging Prometheus, and Hephaestus with his tools.*

1–127. *The prologue.* First scene, 1–87; second scene, 88–127. The entrance of the chorus is announced in 115–127. In *Pers.*, *Suppl.* the chorus enters the stage, in *Eum.* it is already on the stage, at the opening.

1. **μέν**: the arrival)(δέ, the pinioning. — **τηλουρόν**: *remote*, "at the great limit of the world." Cp. 418. — **πέδον**: with **χθονός**, *earth-ground* = **γῆν**. Cp. 734.

2. Prometheus is taken to a "dreary plain, forlorn and wild, the seat of desolation," to be bound in adamantine bands. — **Σκύθην**: adj. — **ἐς**: the prep. between modifier and subst. is not remarkable in Latin prose; hence, one is liable to overlook the significance of the position in Greek. Aeschylus is fond of this poetic

Ἥφαιστε, σοὶ δὲ χρὴ μέλειν ἐπιστολὰς
ἃς σοι πατὴρ ἐφεῖτο, τόνδε πρὸς πέτραις
ὑψηλοκρήμνοις τὸν λεωργὸν ὀχμάσαι

order (6, 15, 66, 117, 143, etc.). Attic inscriptions before 380 B.C. have ἐς, afterwards εἰς; but ἐς held in Doric till 100 B.C. Thucydides always uses ἐς. Aeschylus often repeats the preposition in such appositional phrases, but more freq. omits. — οἶμον: *tract*, fem., but orig. masc. Cp. *Fr.* 239 ἁπλῆ γὰρ οἶμος εἰς Ἅιδου φέρει, where the primary meaning appears (*track*). — A tribrach in the 3d foot occurs freq. in this play. — ἄβροτον: *peopleless*, not "a peopled desert," nor a "populous solitude" (Byron), but "the wide, gray, lampless, deep, unpeopled world" (Shelley, *Cenci*, 5. 4. 59), "the wide desert where no life is found." Cp. Eur. *Bacch.* 875 βροτῶν ἐρημίαις, Soph. *Phil.* 1 f. ἀκτὴ μὲν ἥδε . . . βροτοῖς ἄστιπτος οὐδ' οἰκουμένη. — The appositional phrase specifies the character of the Scythian tract. Cp. 270, Ar. *Ach.* 704 τῇ Σκυθῶν ἐρημίᾳ.

3. "And now | What rests but that the mortal sentence pass | On his transgression" (Milton, *P.L.* 10. 48 ff.). — Ἥφαιστε: the omission of ὦ, except in poetry and in later Greek, is as remarkable as the use of the corresponding interjection in Latin, and betokens brusqueness. In Demosthenes' speech against Leptines, where the tone is *ex genere quietiore*, the omission is unceremonious, in the *De Corona*, slighting (Αἰσχίνη). Cp. 144, 635. In quiet discourse the voc. is not, as a rule, placed at the head of the sentence. GS. 20, 21. — σοὶ δὲ χρή κτέ.: 'on thee devolves the execution of the high commands.' — μέλειν: as in Eur. *Hipp.* 60, but usually impers. with the gen. — ἐπιστολάς: *mandates* (= ἐντολάς, 12), subj. of μέλειν. ἐπί is the commonest prep. in cpds. in Aesch. The article is really explicit, since ἃς σοι πατὴρ ἐφεῖτο (*imposuit*) = τὰς ἐπιστολὰς πατρός (*Suppl.* 1012). So sometimes in prose. The rel. was to the Greek the article "subordinate," ὑποτακτικόν) (the def. article, προτακτικόν, "proördinate."

4. ἃς: in later Greek the cpd. gains on the simple form; in the classic period ὅστις is never used without color. — πατήρ: the article is implicit (poet.). — τόνδε: deictic; hence dramatic. — πέτραις: (masses of) *rock*.

5. "Far beneath the earth and ocean spread, | Round him are

ἀδαμαντίνων δεσμῶν ἐν ἀρρήκτοις πέδαις.
τὸ σὸν γὰρ ἄνθος, παντέχνου πυρὸς σέλας,
θνητοῖσι κλέψας ὤπασεν· τοιᾶσδέ τοι
ἁμαρτίας σφε δεῖ θεοῖς δοῦναι δίκην,

icy rocks, and loudly blow | Contending tempests on his naked head" (Byron, *Childe Harold*, 3. 45). — **τόν**: the first article in the play, in spite of the numerous substantives. — **λεωργόν**: = prose παν-οῦργον, from λέως, *completely* (in the sense of ἅπαν) + -οργός. Cp. Archil. 79 σὺ δ' ἔργ' ἐπ' ἀνθρώ-πων ὁρᾷς λεωργὰ καὶ θεμιστά. — **ὀχμάσαι**: *fasten* (with an ὄχμα = ἔχμα, *halter*, *band*). Cp. the opening of Lucian's *Prometheus*: τουτονὶ Τιτᾶνα προσηλῶσθαι.

6. An anapaest occurs only in the first foot of the trimeter in Aesch. (exc. *Sept.* 569 — a proper name), and always in one word. Cp. 353, 796, 805, 849. Absence of caesura is freq. — **ἀδαμαντίνων**: *steel*. Hesiod calls it πολιός (*gray*) and χλωρός (*green*). Cp. Pind. *Fr.* 88 ἐξ ἀδάμαντος ἢ σιδάρου. The Spanish poet uses *jasper*, "Sobre cimientos de piedra . . . montes de jaspe" (Calderon, *La Vida es Sueño*, 1. 3). — **δεσμῶν**: generic (πέδαις, specific).

7. **ἄνθος**: *bloom*; hence *embellishment*, not Kipling's "red flower." Cp. Democr. *Fr.* 205 γήραος δὲ σωφροσύνη ἄνθος. — **παντέχνου**: cp. 110 f., 254, and Schiller, *Das Lied von der Glocke*, 157 ff. "Wohlthätig ist des Feuers Macht, | Wenn sie der Mensch bezähmt, bewacht, | Und was er bildet, was er schafft, | Das dankt er dieser Himmelskraft." — **πυρὸς σέλας**: circumlocution for πῦρ, the gen. being possessive (like Τυδέως βίη, *Sept.* 571). Cp. T 375 ὅτ' ἂν ἐκ πόντοιο σέλας ναύτῃσι φανήῃ | καιομένοιο πυρός, Hes. *Theog.* 566 πυρὸς τηλέσκοπον αὐγήν, Pind. *P.* 3. 39 σέλας Ἀφαίστου.

8. **θνητοῖσι**: prose ἀνθρώποις. — **ὤπασεν**: prose ἔδωκεν. Cp. 83, 946. — **τοιᾶσδε**: like ὅδε, dramatic; more freq. in Hdt. than in Thuc., who uses τοιοῦτος more (*oratio* instead of *sermo*). — **τοί**: *ja*.

9. **ἁμαρτίας**: gen. of crime. — **σφέ**: prose αὐτόν, freq. in tragedy; in Homer always plural. — The dat. after δεῖ with inf. is more usual. Cp. 3 and 16, but 730 σε χρή. — **δοῦναι δίκην**: *be punished*, pass. of δίκην λαβεῖν (legal language). In this phrase, δίκην retains its old signification; elsewhere in Att. prose (exc. personified and in stereotyped phrases) = *lawsuit*.

ὡς ἂν διδαχθῇ τὴν Διὸς τυραννίδα
στέργειν, φιλανθρώπου δὲ παύεσθαι τρόπου.

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Κράτος Βία τε, σφῷν μὲν ἐντολὴ Διὸς
ἔχει τέλος δὴ κοὐδὲν ἐμποδὼν ἔτι·
ἐγὼ δ' ἄτολμός εἰμι συγγενῆ θεὸν
δῆσαι βίᾳ φάραγγι πρὸς δυσχειμέρῳ.

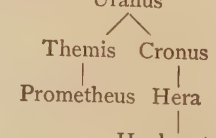
10. **ὡς ἄν**: more circumstantial, more cautious than simple ὡς. Cp. 654, 706, *A.J.P.* 4. 422. Aeschylus has twice as many examples of ὡς as ὡς ἄν. Aristophanes has only two examples of ὡς, fifteen of ὡς ἄν. GMT. 325, 326.

11. **στέργειν**: *submit to.* Cp. Eur. *Hipp.* 461 εἰ μὴ τούσδε γε στέρξεις νόμους. — **φιλανθρώπου**: juxtaposed with στέργειν — change from loving men to loving (accepting the sway of) Zeus. Prometheus says, in the *Aves* of Aristophanes (1545), ἀεί ποτ' ἀνθρώποις γὰρ εὔνους εἶμ' ἐγώ.

12. **Κράτος Βία τε**: Introd. II. 3. 1. Cp. Hes. *Theog.* 385 Κράτος ἠδὲ Βίην ἀριδείκετα γείνατο (*i.e.* Στύξ) τέκνα. In prose τε may connect words, but not sentences. — **σφῷν**: dat. (gen. σφῶν, not in Aesch.).

13. 'Your part of the task is finished and there is nothing to detain you.' Hephaestus has not yet fulfilled the commission of Zeus, and his feeling for Prometheus, a συγγενὴς θεός, is ἐμποδών. — **ἔχει τέλος**: = τετέλεσται. So ἔχει κῦρος = κεκύρωται (Soph. *O.C.* 1779). — **δή**: demonstrative, almost *voilà*.

14. "To thee unwillingly, most unwillingly I come, | By the great Father's will driven down, | To execute a doom of new revenge" (Mercury to Prometheus in Shelley's drama). — **ἄτολμός εἰμι**: *have not the heart.* Cp. τόλμησον (999) *incline your heart.* — **συγγενῆ**: *cognatus, kinsman* (39, 289), not "of the same trade," as the schol. explains, for, as Hippias says (Plato, *Protag.* 337 D), τὸ ὅμοιον τῷ ὁμοίῳ φύσει συγγενές ἐστιν. The line is



15. **φάραγγι**: *chasm.* — **δυσχει-**

πάντως δ' ἀνάγκη τῶνδέ μοι τόλμαν σχεθεῖν·
εὐρωιάζειν γὰρ πατρὸς λόγους βαρύ.
τῆς ὀρθοβούλου Θέμιδος αἰπυμῆτα παῖ,
ἄκοντά σ' ἄκων δυσλύτοις χαλκεύμασι

μέρῳ: *wintry*. Cp. Shelley, *P.U.* 1. 20 f. "Nailed to this wall of eagle-baffling mountain, | Black, wintry, dead," 1. 41 "While from their loud abysses howling throng | The genii of the storm, urging the rage | Of whirlwind, and afflict one with keen hail," Beaum. & Fl., *Wife for a Month*, 4. 4 "Where nought inhabits | But night and cold, and nipping frosts, and winds | That cut the stubborn rocks and make them shiver."

16. 'Yet I must needs my spirit steel to perform the task' (*τόλμαν σχεθεῖν* = *τολμῆσαι*). Cp. Milton, *Samson Ag.* 1665 f. "Not willingly, but tangled in the fold of dire necessity," *P.L.* 10. 131 f. "but strict necessity | Subdues me and calamitous constraint." — **ἀνάγκη**: *necessity* (absolute), *necesse est*, "mosten of necessité"; *δεῖ opus est* (commoner in prose); *χρή usus est* (commoner in poetry). — **τῶνδε**: for the plur. cp. Soph. *Ant.* 468 *τοῖσδε οὐκ ἀλγύνομαι*. — **σχεθεῖν**: = *σχεῖν*, Ep. *σχεθέειν*. Cp. *διωκαθεῖν*, *ἀμυναθεῖν*.

17. **εὐρωιάζειν**: *easy-heed*, i.e. *dally with*, *disregard*.

18. A dactyl in the 3d foot is common, but the first syllable is always the final of a polysyllabic word (exc. 1009, 1027, where the monosyllables coalesce with the preceding). — **ὀρθοβούλου**: not otiose. Themis counsels *ὀρθῶς*, but her son is rash. — **Θέμιδος**: *√θε, set*. So in Homer *θέμις* = *doom*. Themis was the first wife of Zeus acc. to Pindar, the second acc. to Hesiod; Delphic tradition placed her abode at Delphi. — **αἰπυμῆτα**: *lofty-minded*, "Affecting thoughts coequal with the clouds" (Marlowe, 1 *Tamb.* 1.2); hence unlike his mother. — "Mira vis huius allocutionis, quae paucissimis, sed aptissimis verbis simul et iustam esse Promethei causam honorifica compellatione declarat et lenissima cum reprehensione laudat animi magnitudinem" (Hermann). — **παῖ**: one of the few monosyllabic words of the 3d declen. that have a voc. — Verse-endings of this kind are not avoided, as in Latin (8, 23, 27, 43, 63, 73, 80, 90, etc.), though they abound in Lucretius.

19. **ἄκοντά σ' ἄκων**: *I loth thee loth*. Such combinations are freq. in the dramatists: *ὁρῶν ὁρῶντα* (Eur. *Bacch.* 470), *σωφρονῶν οὐ*

προσπασσαλεύσω τῷδ' ἀπανθρώπῳ πάγῳ,
ἵν' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν
ὄψει, σταθευτὸς δ' ἡλίου φοίβῃ φλογὶ

σώφροσιν (504). — δυσλύτοις χαλκεύμασι: *with brazen bonds not light to loose*, a variant for the *irrefragable fetters* of 6. Cp. 155.

20. ἀπανθρώπῳ: "He was out cast of mannes compaignye." — πάγῳ: = ὄχθῳ. Hesych. defines πάγοι as αἱ ἐξοχαὶ τῶν πετρῶν καὶ τῶν ὀρῶν. Cp. Apoll. Rhod. 2. 1250 ff. Καυκασίων ὀρέων . . . τόθι γυῖα περὶ στυφελοῖσι πάγοισιν | ἰλλόμενος (*firm-fastened*) χαλκέῃσιν ἀλυκτοπέδῃσι Προμηθεὺς | αἰετὸν ἧπατι φέρβε.

21 ff. "Give him no liberty, | But let his bands be doubled, his ease lessen'd, | Nothing his heart desires, but vex and torture him! | Let him not sleep; nothing that's dear to Nature | Let him enjoy" (Beaum. & Fl. *Island Princess*, 2. 1). — ἵνα: local (five times, but final only twice). — του: with φωνήν as well as μορφήν (the so-called ἀπὸ κοινοῦ constr., foreign to prose, but common in poet. diction). Cp. *Ag.* 532 Πάρις γὰρ οὔτε συντελὴς πόλις ("nor Paris nor the accomplice-city"), 589 ἄλωσιν Ἰλίου τ' ἀνάστασιν, Soph. *Ant.* 257 οὔτε θηρὸς οὔτε του κυνῶν. In modern European languages the constr. is rarely found, though common in Old German and Old French. Cp. *Lucret.* 6. 1036 omnibus est rebus circumdatus appositusque (*rebus* abl. with *circumdatus*, dat. with *adpositus*). — βροτῶν: prose ἀνθρώπων.

22. ὄψει: governs φωνήν as well as μορφήν (zeugma). Cp. *Sept.* 103 κτύπον δέδορκα, Cowley, *The Prophet*, "Words that weep and tears that speak," *Hamlet*, 3. 2 "I will speak daggers," Beaum. & Fl. *Elder Brother*, 4. 4 "That severe face, that spake chains and shackles," *Cupid's Revenge*, 5. 3 "More sorrows than we have eyes to utter," Hor. *Sat.* 2. 8. 78 uideres stridere secreta diuisos aure susurros, Plaut. *Aul.* 2. 1. 30 lapides loqueris. The shift is not so difficult as in English, for to the Greek the eye is the prime sense of perception, and he prefers to transfer the idea to the sphere of sight from the realm of the more sluggish sense (αἴσθησις ἀντὶ αἰσθήσεως). Cp. *Pers.* 395 σάλπιγξ αὐτῇ ἐπέφλεγεν, Soph. *O.T.* 473 ἔλαμψε φάμα, Verg. *Aen.* 6. 165 Martemque incendere cantu, Cic. *De Senec.* 9. 28 canorum illud in uoce splendescit. — σταθευτός: *broiled* (στατός — εὔω), only here in tragedy (σταθεύειν = κατ' ὀλίγον ὀπτᾶν).

χροιᾶς ἀμείψεις ἄνθος· ἀσμένῳ δέ σοι
ἡ ποικιλείμων νὺξ ἀποκρύψει φάος,

— **ἡλίου φοίβῃ φλογί**: *by the sun's bright flame;* "Burning sun and freezing storm | Wither his unsheltered form." Cp. *Frankeleyne's Tale*, 1247 "Phebus . . . Shoon as the burned gold with stremes brighte," *Don Juan*, 2. 102 "By night chilled, by day scorched," Dekker, *Old Fortunatus*, 4. 1 "Between my sorrow and the scalding sun I faint."

23 ff. So Shelley's portrayal (1. 44 ff.): "And yet to me welcome is day and night, | Whether one breaks the hoar frost of the morn, | Or starry, dim, and slow, the other climbs | The leaden-colored east." — Though the sufferer must "sustain the searching heat and freezing cold," and "feel by turns the bitter change | Of fierce extremes," any change is welcome, for *μεταβολὴ πάντων γλυκύ*. Dante's sufferers (*Inferno*, 3. 87) had a worse fate, "Nelle tenebre eterne in caldo e in gielo." As Lucian says, *τοῖσι μὲν εὖ πράττουσιν ἅπας ὁ βίος βραχύς ἐστι· τοῖς δὲ κακῶς, μία νὺξ ἄπλετός ἐστι χρόνος*. Cp. *Deuteronomy*, 28. 67 "In the morning thou shalt say, Would God it were even! and at even thou shalt say, Would God it were morning!", Tennyson, *St. Simeon* "thrice ten years, | Thrice multiplied by superhuman pangs . . . | Rain, wind, frost, heat, hail, damp, and sleet, and snow." — **χροιᾶς**: = later *χρόας*. Cp. *ποία, πόα, ῥοία, ῥόα, στοία, στόα, ποιεῖν, ποεῖν, γέραϊα* (Eur. *Hipp.* 170). — **ἀμείψεις**: poet. and Ion. = Att. prose *ἀλλάξεις*, which was long in dethroning the old word (Xen., Plato, once in Dem.). — **ἄνθος**: *color*. Cp. Solon, *Fr.* 27. 5 *χροιῆς ἄνθος ἀμειβομένης*. Sophocles of the hair, *λευκανθὲς κάρα* (*O.T.* 742). — **ἀσμένῳ**: on this familiar Greek idiom see GMT. 900. — **σοί**: dat. of interest.

24. **ποικιλείμων**: *spangle-robed*, "The golden stars from heaven's embroidered stole," "those married lights, which . . . look forth and fold the wandering globe | In liquid sleep and splendor, as a robe" (Shelley, *Epipsychidion*, 355). The Greeks often referred to the *ἀστέρων ποικίλματα* (Eur. *Hel.* 1096), the *ἐν οὐρανῷ ποικίλματα* (Plato, *Rep.* 529 C), as the ornaments of "the azure robe of night." Cp. *Orphic Argonaut.* 1026 *ἀστροχίτων*. They speak of the *μελάμπεπλος νύξ* (Eur. *Ion* 1150), and of the *λευκόπεπλον ἡμέρην* (Hipponax *Fr.* 32). Cp. Byron, *Heaven and Earth* "No

πάχνην θ' ἑῴαν ἥλιος σκεδᾷ πάλιν
ἀεὶ δὲ τοῦ παρόντος ἀχθηδὼν κακοῦ
τρύσει σ'· ὁ λωφήσων γὰρ οὐ πέφυκέ πω.
τοιαῦτ' ἐπηύρου τοῦ φιλανθρώπου τρόπου.
θεὸς θεῶν γὰρ οὐχ ὑποπτήσσων χόλον

azure more shall robe the firmament | Nor spangled stars," Tennyson, *Hesperides* "The mantling night . . . | Purple fringed with even and dawn," Alfred de Musset, *Rappelle-toi* "la nuit pensive . . . sous son voile argenté." — **ἀποκρύψει**: second syllable long by the ictus, in spite of mute and liquid. Attic (in contrast with Epic) usually shortens before a mute and liquid.

25. πάχνην: *pruinam*, "on the frosty Caucasus" (*Rich. II.* 1. 3). Prometheus must bear both "fall of rime and scorching heat of sun." Cp. 31. — **σκεδᾷ**: *dissipabit*. Cp. Lamartine, *Le Lac* "l'aurore va dissiper la nuit."

26 f. No cessation of agony, for the deliverer is still unborn. — **ἀχθηδών**: *burden of woe*. — **κακοῦ**: easily substantivized in any language, but, as a rule, Greek poetry is not so free as prose in the use of the adj. as a subst. GS. 36.

27. οὐ πέφυκέ πω: *is* UNBORN *yet* — emphasizing the fact that he can be released by no living soul ("for I know that my avenger liveth," says Job); had he said **οὔπω πέφυκε** (*is* NOT YET *born*), he might have had Heracles in mind. Cp. 511.

28. 'Such returns thy love for men has gained.' — **ἐπηύρου**: rare in Att. prose; the 2d aor. is the only form used by the tragedians; mostly with gen., but here the acc. of inner object. Cp. *Ag.* 502 **φρενῶν καρποῖτο τὴν ἁμαρτίαν**, *reap the fruit of the mind's mistake*. — **τρόπου**: gen. of price.

29. θεὸς θεῶν: cp. ε 97 **θεὰ θεόν**, Cic. *Verr.* 4. 112, 150 *deam deae*, 123 *deus deorum*. — **γάρ**: has the third place in the line to juxtapose **θεὸς θεῶν**. Cp. Soph. *Ai.* 522 **χάρις χάριν γάρ ἐστιν ἡ τίκτουσ' ἀεί**. — Gods are arrayed on one side, as having a common interest, against mortals. — **συνέχει τὸ κοινόν** (Ar. *Eth. Nic.* 14). The gen. **θεῶν** limits **χόλον**; there is a revival of the image with **τιμάς**. — **ὑποπτήσσων**: *cowering under*, i.e. *fearing* (here anger, 174 threats, 960 gods). — **χόλον**: prose **ὀργήν**. Cp. *Suppl.* 478 **ἀνάγκη Ζηνὸς αἰδεῖσθαι κότον**, Verg. *Aen.* 1. 9 tantaene animis caelestibus irae ?

βροτοῖσι τιμὰς ὤπασας πέρα δίκης.
ἀνθ' ὧν ἀτερπῆ τήνδε φρουρήσεις πέτραν
ὀρθοστάδην ἄυπνος, οὐ κάμπτων γόνυ·
πολλοὺς δ' ὀδυρμοὺς καὶ γόους ἀνωφελεῖς
φθέγξῃ· Διὸς γὰρ δυσπαραίτητοι φρένες·
ἅπας δὲ τραχὺς ὅστις ἂν νέον κρατῇ.

30. τιμάς: *prerogatives* = γέρα (107, 229). — **πέρα δίκης**: = παρὰ τὸ δίκαιον (*beyond their due*).

31. ἀνθ' ὧν: *in poenam quorum* (*facinorum*). — **ἀντί**: = *pro*, hence *in return for*. — **ἀτερπῆ**: Homeric, though borrowed by Eur. and Thuc.; acc. of inner object (*a joyless watch wilt thou keep* — like a sentinel at his post). Cp. 143. — **φρουρήσεις πέτραν**: like the Germ. *das Bett hüten*.

32. ἄυπνος: "Three thousand years of sleep-unsheltered hours" (Shelley, *P.U.* 1. 12), "devote to sleepless agony | This undeclining head . . . | I should dream I could even sleep with grief, | If slumber were denied not" (*Id.*). — **κάμπτων γόνυ**: *knee bending*, i.e. *sitting*; always so in classical Greek, never as in Hamlet, "crook the pregnant hinges of the knee" (3. 2), nor Byron's "Our knees be bent | Before the implacable omnipotent," but simply *rest*, as Catull. 64. 303 flexerunt sedibus artus. Cp. 396, H 118, T 72, Eur. *Hec.* 1150 ἵζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ. By the asyndeton stress is laid on each phase of the condemned Titan's condition.

33. ὀδυρμούς: prose ὀλοφυρμούς. — **γόους**: prose οἰμωγάς, θρήνη. — **ἀνωφελεῖς**: *unavailing*.

34. δυσπαραίτητοι: *vix exorabiles*, not "inexorable," for the gods *can* be turned by prayer and sacrifice (στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί), Justice alone being *in*exorable (μόνη ἐστιν ἀπαραίτητος ἀνθρώποις Δίκη). It was left for a modern to say: "Ueber uns waltet ein unbeugsames Fatum" (Schiller). Cp. 163, 184, *Suppl.* 386 Ζηνὸς . . . κότος δυσπαράθελκτος, 1023 θέλγοις ἂν ἄθελκτον (Δία), Verg. *Aen.* 4. 449 mens immota manet. — **φρένες**: plur. in Att. (= διάνοια): κέαρ (185) = prose καρδία = *cor*; νοῦς = *ingenium*; ψυχή = *mens*; θυμός = *spiritus*; φρήν = *animus*. Cp. Soph. *Ai.* 649 περισκελεῖς φρένες (*stubborn will*), Ov. *Met.* 11. 149 stolidae praecordia mentis.

35. Cp. 96, 149, 310, 389, 942,

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εἶεν, τί μέλλεις καὶ κατοικτίζῃ μάτην ;
τί τὸν θεοῖς ἔχθιστον οὐ στυγεῖς θεόν,
ὅστις τὸ σὸν θνητοῖσι προύδωκεν γέρας ;

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τὸ συγγενές τοι δεινὸν ἦ θ' ὁμιλία.

955. — **νέον κρατεῖ** : *has just come to power*.

36–81. Not a στιχομυθία, strictly speaking, but a colloquy in which the number of verses assigned to each is characteristic of the speaker.

36. **εἶεν** : *enough!* — **εἶεν : εἶα : : ἔπειτεν : ἔπειτα : : ἕνεκεν : ἕνεκα.** — **μέλλεις** : *lag* (absolute). — **κατοικτίζῃ** : *commiserate*, prose κατοικτείρεις, ἐλεεῖς.

37. **στυγεῖς** : prose μισεῖς (45).

38. **ὅστις** : *quippe qui*. — **προύδωκεν γέρας** : cp. κλέψας ὤπασεν (8), τιμὰς ὤπασας (30), γέρα πορών (107). — προύδωκεν always with crasis in Aesch. (101, 211, 247); impossible in 1074 (ἀπρόοπτον). — The ν before a consonant to make position. Authors vary. Later it became fashionable to affix the movable ν always (tragic pomp).

39. *Ties of blood are strong and comradeship as well.* — Hephaestus and Prometheus are "whom kindred and acquaintance co-unites" (Marlowe, *Dido* 3). Cp. Pind. *O.* 13. 13 ἄμαχον δὲ κρύψαι τὸ συγγενὲς ἦθος, *Sept.* 1031 δεινὸν τὸ κοινὸν σπλάγχνον οὗ πεφύκαμεν, Soph. *El.* 770 δεινὸν τὸ τίκτειν, *there is a strange power in motherhood* (Jebb), Eur. *Androm.* 985 τὸ συγγενὲς γὰρ δεινόν, *Fr.* 104 δεινόν τι τέκνων φίλτρον ἔθηκεν | θεὸς ἀνθρώποις. A saying of different import, attributed to Aeschylus by the schol., is quoted by Aristotle (*Rhet.* 2. 10. 5) : τὸ συγγενὲς γὰρ καὶ φθονεῖν ἐπίσταται. — **τέ** : *eke* (*auch*), to give the sentence an archaic touch. — **ὁμιλία** : cp. Quint. *Decl.* 321 consuetudo alienos etiam ac nulla necessitudine inter se coniunctos componere et adstringere adfectibus potest, Eur. *Hipp.* 253–257 χρῆν γὰρ μετρίας εἰς ἀλλήλους | φιλίας θνητοὺς ἀνακίρνασθαι | καὶ μὴ πρὸς ἄκρον μυελὸν ψυχῆς, | εὔλυτα δ' εἶναι στέργηθρα φρενῶν | ἀπότ' ὤσασθαι καὶ ξυντεῖναι, 'the friendships we form should not be too strong, penetrating to the marrow of the

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σύμφημ', ἀνηκουστεῖν δὲ τῶν πατρὸς λόγων
οἷόν τε; πῶς οὐ τοῦτο δειμαίνεις πλέον;

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αἰεί γε δὴ νηλὴς σὺ καὶ θράσους πλέως.

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ἄκος γὰρ οὐδὲν τόνδε θρηνεῖσθαι· σὺ δὲ
τὰ μηδὲν ὠφελοῦντα μὴ πόνει μάτην.

soul; the bonds of affection should be easy to tighten or loose,' *Tro.* 51 αἱ γὰρ συγγενεῖς ὁμιλίαι . . . φίλτρον οὐ σμικρὸν φρενῶν.

40. **σύμφημι**: *I grant ye.* — **ἀνηκουστεῖν**: Ep. = ἀπειθεῖν. 41. **οἷόν τε**: not *is it allowable?* as Allen-Weckl. render (which would be ἔξεστι), but *is one in a position?* (power originating from the circumstances).

41. **δειμαίνεις**: prose δέδοικας. Kratos is speaking, as Prodicus would, of δεινὸν ὡς κακὸν ὄν (Plato, *Protag.* 341 B), whereas Hephaestus had used the word in a different sense. So Ajax in Soph. *Ai.* 649 δεινὸς ὅρκος.

42. *Aye, ever merciless thou in brutal boldness steeped.* — The schol. pedantically wonders why Kratos is addressed in the masculine. — **νηλὴς σύ**: omission of the copula is very old. Pred. and subj. being juxtaposed, the substantive verb becomes unnecessary, — commonest in 3d pers. indic. (extremely rare in subjv.), in 1st and 2d persons usually when pron. and adj. are put side by side (47, 59, 178, 373, 987). — **θράσους**: *reckless audacity* (also, like θάρσος, *true courage*, which appears only in a good sense in Aesch.). The verbs (θαρρεῖν, θαρσεῖν) always connote courage.

43. **ἄκος οὐδέν**: *boots naught.* — **θρηνεῖσθαι**: = θρηνεῖν. Aesch. often uses the (older) poet. mid. form for the act, *e.g.* σπεύδεσθαι (*Eum.* 360, *Ag.* 147), στένεσθαι (*Pers.* 62), ἐξαυδᾶσθαι (*Cho.* 151). Cp. Soph. *Ai.* 852 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην. — **δέ**: not rare at the end of a trimeter.

44. *Refrain from toiling idly at a task unprofitable.* GS. 415. — **μὴ πόνει**: = δεῖ μὴ πονεῖν (μὴ πονή-

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45 ὦ πολλὰ μισηθεῖσα χειρωναξία.

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τί νιν στυγεῖς ; πόνων γὰρ ὡς ἁπλῷ λόγῳ
τῶν νῦν παρόντων οὐδὲν αἰτία τέχνη.

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ἔμπας τις αὐτὴν ἄλλος ὤφελεν λαχεῖν.

σῃς = σὺ δεῖ πονῆσαι). — Cp. Clem. Alex. 5. 146 τὰς δὲ μωρὰς καὶ ἀπαιδεύτους ζητήσεις παραιτεῖσθαι παρήνεσε Παῦλος, ὅτι γεννῶσι μάχας· ὅ τε Αἰσχύλος ἔκραγε, τὰ μηδὲν ὠφελοῦντα μὴ πόνει μάτην.

45. "This cursed craft" (Chaucer), "'Tis a knavish piece of work" (*Hamlet* 3. 2), "Alas! I pity thee, and hate myself" (Mercury to Prometheus, Shelley, *P.U.* 1. 356). — **μισηθεῖσα**: (for which I have) *conceived a hatred.* — **χειρωναξία**: *handicraft*, "craft of mannes hond" (Chaucer), from ἄναξ and χείρ (*Meisterschaft in einem Handwerke*).

46. **νίν**: = **αὐτήν** (48); used in tragedy also for **αὐτόν**, **αὐτό**, **αὐτούς**, **αὐτάς**, **αὐτά** (55). Cp. *Ag.* 676 (νίν), 769 (αὐτόν), *Eum.* 12, 15 (αὐτόν), 17 (νίν). — **ὡς ἁπλῷ λόγῳ**: = ὡς ἁπλῶς εἰπεῖν, as Ar. *Rhet.* 1. 5. 2 τί ἐστιν ὡς ἁπλῶς εἰπεῖν ἡ εὐδαιμονία, hence *speaking generally*) (**καθ' ἕκαστον**, *going into details*; not *plainly* (Allen-Weckl. and Paley), nor *ut vera dicam* (Blomfield), nor *to plain thinking* (Bevan).

48. **ἔμπας**: the Epic form is ἔμπης = Att. prose ὅμως. — **αὐτήν**: reg. acc. with λαχεῖν in Aesch. (*Ag.* 380 is different). — **ὤφελεν λαχεῖν**: = εἰ γὰρ ἔλαχε (as 152). GS. 367. — In Homer (O 187) Zeus, Poseidon, and Pluto divided among themselves by lot the empire of the universe. Aeschylus says Zeus distributed the offices according to his own will. Cp. Hes. *Theog.* 73 f. **κάρτεϊ νικήσας πατέρα Κρόνον· εὖ δὲ**

ΚΡΑΤΟΣ

ἅπαντ' ἐπαχθῆ πλὴν θεοῖσι κοιρανεῖν.
ἐλεύθερος γὰρ οὔτις ἐστὶ πλὴν Διός.

ΗΦΑΙΣΤΟΣ

ἔγνωκα τοῖσδε, κοὐδὲν ἀντειπεῖν ἔχω.

ΚΡΑΤΟΣ

οὔκουν ἐπείξῃ τῷδε δεσμὰ περιβαλεῖν,
ὡς μή σ' ἐλινύοντα προσδερχθῇ πατήρ;

ἕκαστα | ἀθανάτοις διέταξεν ὁμῶς καὶ ἐπέφραδε τιμάς.

49. The only office free from care is the presidency of Olympus. All are slaves but one — Zeus is Tsar. Prometheus asserts his free will against the monopolist of freedom. So Calderon's "Magico Prodigioso" against a supposed omnipotence of evil. — **ἅπαντα**: same as *σύμπαντα*. — **ἐπαχθῆ**: *burdensome*. — **πλήν**: often with inf. in Aesch. (519, *Eum.* 125, 737). — **κοιρανεῖν**: = ἀνάσσειν (hence dat.; so ἄρχειν 940) = prose ἄρχειν, *βασιλεύειν*.

50. **οὔτις**: prose οὐδείς.

51. **ἔγνωκα τοῖσδε**: *I have come to a knowledge of* (that fact) *by this* (before me), *i.e.* 'what I see and experience,' not "these fetters." Cp. 309, 554, Ar. *Eq.* 871 ἔγνωκας οὖν δῆτ' αὐτὸν οἷός ἐστιν, Hdt. 1. 207 εἰ δὲ ἔγνωκας ὅτι ἄνθρωπος εἶς. — **οὐδὲν ἀντειπεῖν ἔχω**: *I cannot gainsay it* (Wecklein is in error, "*sc.* τὸ μὴ οὐ τὰ ἐπιτεταγμένα ποιεῖν").

52. The only verse in the *Prom.* with resolution in the fifth foot. — **ἐπείξῃ**: the cpd. κατεπείξῃ is commoner in Att. prose. — **δεσμά**: *fetters* (neut. usually in Att. poets); δεσμούς (525) *incarceration*.

53. **ὡς**: the commonest final particle in the tragic poets. — **ἐλινύοντα**: *lagging*, Ion. = Att. prose μέλλοντα (*cunctantem*), σχολάζοντα. Cp. Theocr. 10. 51 ἐλινῦσαι τὸ καῦμα, *take a siesta*. Cp. 17.

ΗΦΑΙΣΤΟΣ

καὶ δὴ πρόχειρα ψέλια δέρκεσθαι πάρα.

ΚΡΑΤΟΣ

βαλῶν νιν ἀμφὶ χερσὶν ἐγκρατεῖ σθένει
ῥαιστῆρι θεῖνε πασσάλευε πρὸς πέτραις.

ΗΦΑΙΣΤΟΣ

περαίνεται δὴ κοὐ ματᾷ τὸ ἔργον τόδε.

ΚΡΑΤΟΣ

ἄρασσε μᾶλλον, σφίγγε, μηδαμῇ χάλα.
δεινὸς γὰρ εὑρεῖν κἀξ ἀμηχάνων πόρον.

54. **καὶ δή**: *eh bien! voici.* — **πρόχειρα**: *at hand* (πρὸ χειρῶν), but also the secondary meaning (*ready*) from χείρ + πρό (like πρόθυμος). — **ψέλια**: *handcuffs.* — **δέρκεσθαι**: = θεᾶσθαι (repeated from προσδερχθῇ).

55. **ἀμφί**: the least common prep. in cpds. in Aesch., = prose περί (with βαλών. Cp. 52.). — **χερσίν**: *wrists.* — **ἐγκρατεῖ σθένει**: "dynamic dat." (inner power).

56. **ῥαιστῆρι**: instrumental (external means); in prose σφῦρα. Cp. Σ 476 f. γέντο δὲ χειρὶ | ῥαιστῆρα (*grasped a hammer*). — σθένει often in Aesch., = ῥώμῃ (105, 362, 428), rare in prose, exc. in the inscriptions of alliance in the stereotyped phrase παντὶ σθενί. So "main" in "might and main." — **θεῖνε πασσάλευε**: asyndeton — the generic word followed by the specific: *smite, drive the bolt,* — Kratos and Bia hold the Titan's limbs while Hephaestus clamps him to the rock.

57. **ματᾷ**: Epic = διατρίβει, as in *Sept.* 37 μὴ ματᾶν ὁδῷ (the only examples in tragedy, exc. *Eum.* 142).

58. **ἄρασσε**: prose τύπτε. — **σφίγγε**: *bind him tight.* The modern Greek says σφίγγεται ἡ καρδία μου. — **μηδαμῇ χάλα**: = σφίγγε πανταχῇ = μηδὲν χάλα.

59. **ἀμηχάνων**: Shakspere's *inaidable.* Cp. Ar. *Eq.* 758 κἀκ τῶν

ΗΦΑΙΣΤΟΣ

60 ἄραρεν ἥδε γ' ὠλένη δυσεκλύτως.

ΚΡΑΤΟΣ

καὶ τήνδε νῦν πόρπασον ἀσφαλῶς, ἵνα
μάθῃ σοφιστὴς ὢν Διὸς νωθέστερος.

ΗΦΑΙΣΤΟΣ

πλὴν τοῦδ' ἂν οὐδεὶς ἐνδίκως μέμψαιτό μοι.

ἀμηχάνων πόρους εὐμήχανος πορίζειν (Cleon). — Zeus addresses Prometheus (after he has stolen the fire): Ἰαπετιονίδη, πάντων πέρι μήδεα εἰδώς (Hes. *Theog.* 559).

60. **ἄρᾱρεν**: *is fixed.* — **ὠλένη**: *ulna* (= χείρ in 55). — **δυσεκλύτως**: cp. Hes. *Theog.* 521 δῆσε δ' ἀλυκτοπέδῃσι (*inextricable*) Προμηθέα ποικιλόβουλον.

61. **πόρπᾱσον**: (from πόρπη, *fibula*) = πασσάλευσον (56). — **ἀσφαλῶς**: *securely* = δυσεκλύτως. — **ἵνα**: only here and *Sept.* 215 in a final sense (never so in inscriptions).

62. ἡ γὰρ σοφία τοῦ κόσμου τούτου μωρία παρὰ τῷ θεῷ ἐστίν (1 *Cor.* 3. 19). — **σοφιστὴς ὤν**: *though astute.* Here, as in 944, the word has not the later meaning of "specious dialectician." In the period of the Attic Renascence the sophist and the rhetorician were identical. — **νωθέστερος**: *duller*, Epic and Ionic, only here in Aesch., originally = βραδύς, *tardus* (cp. Eur. *H. F.* 819 νωθὲς κῶλον), but later applied to the mind (*iners*, *segnis*). So Eng. *slow*. The νωθής is not like Tristram's preceptor, "acute, argute, inventive, quick in resolving doubts and speculative questions"; the σοφιστής possesses all these qualities. — Διὸς νωθέστερος has nothing to do with ὤν either logically or grammatically; σοφιστής keeps company with the participle, separate and apart from the rest of the sentence, and so appropriates it (cp. 308). The position determines the ownership. We hear an ὤν, and our mind is cheated — so are Διὸς νωθέστερος and μάθῃ. Examples of similar phenomena are numerous.

63. **μέμψαιτο**: total negation, hence aor. Metrically the pres. might have been used. GS. 245,

ΚΡΑΤΟΣ

ἀδαμαντίνου νῦν σφηνὸς αὐθάδη γνάθον
στέρνων διαμπὰξ πασσάλευ' ἐρρωμένως.

ΗΦΑΙΣΤΟΣ

αἰαῖ, Προμηθεῦ, σῶν ὑπὸ στένω πόνων.

ΚΡΑΤΟΣ

σὺ δ' αὖ κατοκνεῖς τῶν Διός τ' ἐχθρῶν ὕπερ
στένειις; ὅπως μὴ σαυτὸν οἰκτιεῖς ποτέ.

ΗΦΑΙΣΤΟΣ

ὁρᾷς θέαμα δυσθέατον ὄμμασιν.

ΚΡΑΤΟΣ

ὁρῶ κυροῦντα τόνδε τῶν ἐπαξίων.

246. μέμψασθαι governs both the dative and the accusative.

64. **αὐθάδη**: *self-willed* (as though endowed with φρένες), then *remorseless*. Cp. the λᾶας ἀναιδής of Sisyphus (λ 598) and the νηλέι χαλκῷ (Γ 292). — **γνάθον**: fig. = *edge*.

65. **στέρνων**: the sing. is not used in Aesch. Cp. 430 (νώτοις). — **διαμπάξ**: with simple gen. more freq. in Aesch. than elsewhere, διά being added by later writers.

66. **ὑπό**: *under the weight of*.

67. **αὖ**: *i.e.* as before (36). Cp. 743. — **ὕπερ**: *super, propter* (chiefly with verba querendi et precandi). — The original accent is preserved in anastrophe; ἀμφί, ἀνά, ἀντί, διά, being genuine oxytona, never suffer anastrophe.

68. **ὅπως μή**: colloquial, the only case in Aesch., and the earliest example in Greek literature (once in Soph., five times in Eur., forty-two times in Aristophanes). GMT. 272. — **οἰκτιεῖς**: prose ἐλεήσεις.

69. **ὄμμασιν**: poetic for ὀφθαλμοῖς.

70. **ὁρῶ**: Kratos, true to his nature (νηλής), takes a malicious

ἀλλ' ἀμφὶ πλευραῖς μασχαλιστῆρας βάλε.

ΗΦΑΙΣΤΟΣ

δρᾶν ταῦτ' ἀνάγκη, μηδὲν ἐγκέλευ' ἄγαν.

ΚΡΑΤΟΣ

ἦ μὴν κελεύσω κἀπιθωύξω γε πρός.
χώρει κάτω, σκέλη δὲ κίρκωσον βίᾳ.

ΗΦΑΙΣΤΟΣ

καὶ δὴ πέπρακται τοὔργον οὐ μακρῷ πόνῳ.

delight in repeating the words of Hephaestus. Cp. 41, 68, 73. — **κυροῦντα**: prose *τυγχάνοντα*. — **τῶν ἐπαξίων**: *his deserts*.

71. **ἀλλά**: impatiently — (Don't waste time by foolish sentimental talk), *but*. — **μασχαλιστῆρας**: *girths* (for the body under the armpits). — **βάλε**: three aor. and eleven pres. imperatives in vv. 56–83. See on 309.

72. Irritation at the unseemly haste and imperiousness of Kratos is indicated both by the asyndeton and by the word **ἐγκέλευε** (cpds. in **ἐν** denoting insistence): "I will (since I must) — why this everlasting exhortation?" — **δρᾶν**: only three times in Homer (*o* 317, 324, 333), never in the Hymns, nor Pindar, never in Herod., but not rare in Aesch. (more freq. in Eur. and Soph.). Aristotle's statement that it is Dor. for *πράττειν* is not altogether true. — **μηδὲν ἄγαν**: the Greek rule of action, often in Aesch. (327, *Sept.* 35, 246, *Fr.* 155).

73 f. Kratos declares that he will not only exhort, but *hark him on* besides (cp. 277, 393, 1041, Eur. *Hipp.* 219), and bluntly bids the artisan get down and 'ring' the Titan's legs. — **ἦ μήν**: see on 166. — **καί . . . γε πρός**: *et quidem praeterea*. Cp. 929, *Cho.* 301. — **χώρει**: in Att. the future is regularly *χωρήσομαι*. — **κίρκωσον**: for *κρίκωσον* (schol.), the older form, as in 857 (*ν* 87 *κίρκος kite*, Ω 272 *κρίκος ring*). Cp. Att. *φάρξαι* for *φράξαι*. — In Hesiod Zeus fastens Prometheus to a pillar (521).

75. **πέπρακται τοὔργον**: *the*

ΚΡΑΤΟΣ

ἐρρωμένως νῦν θεῖνε διατόρους πέδας·
ὡς οὐπιτῑμητής γε τῶν ἔργων βαρύς.

ΗΦΑΙΣΤΟΣ

ὅμοια μορφῇ γλῶσσά σου γηρύεται.

ΚΡΑΤΟΣ

σὺ μαλθακίζου, τὴν δ' ἐμὴν αὐθαδίαν
ὀργῆς τε τραχυτῆτα μὴ 'πίπλησσέ μοι.

work's done. The verb alone often occurs in fig. sense (*actum est, c'en est fait*). — **οὐ μακρῷ πόνῳ**: *nor was it long a-doing.*

76. 'Give the pins another vigorous blow now (before you leave — since Zeus will not brook imperfect work — in spite of the fact that you say you are done).' Cp. Lucian, *Prom.* 2 κατάκλειε (*enclasp*) καὶ προσήλου (*nail*), καὶ τὴν σφύραν ἐρρωμένως κατάφερε. — For the scansion cp. 273, 680, 809. — **διατόρους**: pass., but act. in 181. Cp. Soph. *O.T.* 1034 διατόρους ποδοῖν ἀκμάς. Logically the adj. belongs to the nails that pierce the fetters — the ἧλοι are *perforant*, the πέδαι *perforate*.

77. Cp. 53, 68, *Pers.* 828 Ζεύς τοι κολαστὴς τῶν ὑπερκόπων ἄγαν | φρονημάτων ἔπεστιν, εὔθυνος βαρύς (*strict auditor*), Soph. *Fr.* 478 κολασταὶ κἀπιτιμηταὶ κακῶν, Eur. *Suppl.* 255 τούτου κολαστὴν κἀπιτιμητήν. — **ἐπιτιμητής**: *censor, exactor.* — **βαρύς**: *rigorous.*

78. 'Thy form and utterance alike are grim.' — **μορφῇ**: referring to the grotesque mask (ἐκτράπελος, says the schol., *i.e.* ἀλλόκοτος). — **γηρύεται**: prose φθέγγεται, usually mid. in tragedy, but act. in Pindar.

79. **μαλθακίζου**: permissive, not jussive — "thou mayst grow chicken-hearted, an if thou must."

80. **ὀργῆς**: *nature*, — with τραχυτῆτα *hard nature* (with no bowels of compassion like Hephaestus). Cp. the American "temper" *bad temper*) as opposed to the Eng. (and orig.)

ΗΦΑΙΣΤΟΣ

στείχωμεν· ὡς κώλοισιν ἀμφίβληστρ᾽ ἔχει.

ΚΡΑΤΟΣ

ἐνταῦθα νῦν ὕβριζε καὶ θεῶν γέρα
συλῶν ἐφημέροισι προστίθει. τί σοι
οἷοί τε θνητοὶ τῶνδ᾽ ἀπαντλῆσαι πόνων;
85 ψευδωνύμως σε δαίμονες Προμηθέα

meaning, *disposition*. Cp. 378. — **ἐπίπλησσε**: *take exception to*. Cp. Plato, *Protag.* 319 D τούτοις οὐδεὶς τοῦτο ἐπιπλήττει.

81. **στείχωμεν**: = Att. ἴωμεν. — **κώλοισιν**: dative because ἀμφίβληστρ᾽ ἔχει = δεσμὰ ἀμφιβέβληται, like Socrates' σχῆμα (*Symp.* 216 D) τοῦτο γὰρ οὗτος ἔξωθεν περιβέβληται. Cp. 52. — **ἔχει**: "to have and to hold." — *Exit Hephaestus*. Introd. II. 3. 1.

82. The words of Kratos prejudice the audience in favor of Prometheus and veil the justice of Zeus at the moment when dramatic considerations demand the sympathy of the auditors for the sufferer. The Passion of Prometheus has often been compared to that of Jesus. Here at least there is a resemblance (οἱ ἀρχιερεῖς ἐμπαίζοντες . . . 'καταβάτω νῦν ἀπὸ τοῦ σταυροῦ'). — **ἐνταῦθα νῦν**: cp. Φ 122 ἐνταυθοῖ νῦν κεῖσο μετ᾽ ἰχθύσιν, Ar. *Thesm.* 1001 ἐνταῦθι νῦν οἰμῶξι, *Plut.* 724 ἐνταῦθα νῦν κάθησο.

83. **συλῶν**: cp. 30, 171. — **ἐφημέροισι**: cp. 253, 546, 945. In *Nub.* 223 Socrates speaks to the rustic Strepsiades from his exalted position (the hanging-basket): τί με καλεῖς; ὦ ᾽φήμερε. — **προστίθει**: accd. to Etym. Mag. (478. 10) the Att. form is προστίθη. — **τί**: acc. of inner obj. — 'what relief can mortals give in this sea of troubles?'

84. **οἷοί τε**: see on 41. — **ἀπαντλῆσαι**: *drain*, i.e. *lessen*. The cpd. means *draw water* enough for one's purpose (ἀπό), here = *afford relief*.

85. Aeschylus, like Shakspere, is fond of such *jeux de mots*. Cp. *Rich. II.* 2. 1 "Old Gaunt, indeed, and gaunt in being old." — **ψευδωνύμως**: *by a false name* (omen et nomen). Cp. 717. — **σὲ δαίμονες**: favorite position. Cp. 194, 252, 255. — **Προμηθέα**: *Foresight*. Introd. III. 5. 1. Aeschylus is really our first etymologist, as well as our first Attic author (Solon

καλοῦσιν· αὐτὸν γάρ σε δεῖ προμηθέως,
ὅτῳ τρόπῳ τῆσδ' ἐκκυλισθήσῃ τέχνης.

Prometheus Bound

Hephaestus with Attributes

worked under other influences), though a few etymologies occur in Homer (*α* 62, *τ* 407). The Greeks saw in the name the destiny or character of the person, — hence the tragic interest (Io, Apollo, Polynices, Aias, Dolon, Ion, Thoas, Polus, Draco). They did not believe, with Faust, that "Name ist Schall und Rauch." Cp. *Ag.* 681 ff. *τίς ποτ' ὠνόμαζεν ὧδ' ἐς τὸ πᾶν ἐτητύμως . . . τὰν δορίγαμβρον ἀμφινεικῆ θ' Ἑλέναν; ἐπεὶ πρεπόντως | ἑλέναυς, ἕλανδρος, ἑλέπτολις κτἑ.*, Eur. *Bacch.* 367 *Πενθεὺς ἐσομένης συμφορᾶς ἐπώνυμος*. This tracing of the character in the name is freq. in Hebrew (*Gen.* 27. 36).

86. **αὐτὸν . . . σέ**: more emphatic than *σεαυτόν*. — **δεῖ**: the only example in Aesch. where the construction is acc. and gen. (freq. in Eur.). Dat. of person and gen. of thing is common and natural in prose.

87. **ὅτῳ τρόπῳ**: = *τίνα τρόπον* = *ὅπως* (hence fut. after the verbal idea in *προμηθέως*). In the dependent sentence both the direct and the indir. interrog. are used. Cp. Thuc. 1. 107 *σκέψασθαι ὅτῳ τρόπῳ ἀσφαλέστατα διαπορεύσονται*, Lys. 7. 12 *ὅ τι . . . ἤ τις . . . τί . . . τί*. — **ἐκκυλισθήσῃ**: *mayst be extricated*. — **τέχνης**: *skill*, then the concrete result of skill (*skillful work*).

88–114. Like the wonderful monologue of Ajax, like the soliloquy of Hamlet, these verses have been universally admired. "And Prometheus, bound in passion | By brute force to the blind stone, | Showed us looks of invo-

ΠΡΟΜΗΘΕΥΣ

ὦ δῖος αἰθὴρ καὶ ταχύπτεροι πνοαὶ
ποταμῶν τε πηγαὶ ποντίων τε κυμάτων
90 ἀνήριθμον γέλασμα παμμήτορ τε γῆ,

cation | Turned to ocean and the sun" (Mrs. Browning, *Wine of Cyprus*). "I ask the Earth, have not the mountains felt? | I ask yon Heaven, the all-beholding Sun, | Has it not seen? The Sea, in storm or calm, | Have its deaf waves not heard my agony?" (Shelley, *P.U.* 1. 25 ff.). "Hear me, O Earth, hear me, O Hills, | O Caves, O Mountain-brooks!" (Tennyson, *Oenone*). All the pain pent up in the soul of Prometheus finds vent. Silent despite the compassion of Hephaestus and the taunts of Kratos, the Titan now, in his loneliness, addresses the inanimate objects of nature, summons them to witness the intolerable indignity to which he has been subjected. His mental agony swallows up the physical. It is not mere chance that two thirds of the syllables are long and that most of these contain long vowels — they portray of themselves what is *expressed* in the verses quoted from Shelley. — The Greeks and Romans rarely invoked the air and winds. — Cp. Γ 277 ἠέλιός θ' ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις, | καὶ ποταμοὶ καὶ γαῖα, Soph. *Phil.* 936 ὦ λιμένες, ὦ προβλῆτες . . . ὦ καταρρῶγες πέτραι, | ὑμῖν τάδ', οὐ γὰρ ἄλλον οἶδ' ὅτῳ λέγω, | ἀνακλαίομαι.

88. The nominatives denote gravity and respect. Cp. 545, Soph. *Ai.* 525, 585. GS. 12. — **δῖος**: *bright* (√*di* in Skt. = Lat. *dies*, *diubar*, *Diovis*). — **ταχύπτεροι**: more vivid than ταχεῖαι. Cp. *Suppl.* 734 νῆες ὡς ὠκύπτεροι. In classic Greek the poetic word (ὠκύς) is used in composition as often as the prose ταχύς. The figure is common in modern poets: "While the wanton zephyr sings | And in the vale perfumes his wings" (Dyer, *Grongar Hill*), "The eastern wind upon its wings the mighty voice would bear" (Southey, *Brough Bells*), "Zephyrus | On his dewy wings carries perfumes" (Beaum. & Fl. *Sea-Voyage* 2. 1), "Ach, um deine feuchten Schwingen, West" (Goethe). — **πνοαί**: Ep. πνοιαί, Att. πνεύματα. Cp. 1047, 1086.

89. **πηγαί**: *waters*. Cp. *Pers.* 311 πηγαῖς Νείλου, Eur. *I.T.* 1039 πόντου παγαί, *El.* 56 φέρουσα πηγὰς ποταμίας.

90. **ἀνήριθμον γέλασμα**: for

καὶ τὸν πανόπτην κύκλον ἡλίου καλῶ·
ἴδεσθέ μ᾽ οἷα πρὸς θεῶν πάσχω θεός.

γελ. ἀνηρίθμων. The words are knit closely together. Hypallage is found also in Germ. and Eng., but is more natural in a highly inflected language. Cp. Eur. *H.F.* 450 γραίας ὄσσων πηγάς, *Suppl.* 50 ῥυσὰ σαρκῶν πολιῶν καταδρύμματα, *furrows on my wrinkled cheeks*, *Phoen.* 1351 λευκοπήχεις κτύπους χεροῖν. Cp. "white wine merchant," "old furniture dealer," and the New England "hulled corn dealer." — In this oft-quoted phrase, Aeschylus refers "to the many-twinkling smile of ocean," to "the gleam (γέλασμα) | Of antediluvian ocean's stream," not, as De Quincey thought, to the sound of the wild sea waves. Poets seldom hear a note of joy in old Ocean, as Catullus 64. 273 (resonant plangore cachinni), and Scott's *Lord of the Isles* ("the waves laughed"); rather "The sad caressing murmur of the wave, | That breaks in tender music on the shore," or "The tremor of the circling wave, | That now with restless moans and sighs, | Sounds like the dirge-song of the dead, | Dim-breaking round a grave." The allusion here is to "the sparkling glee, | When waves and sunshine meet," "when the Sun upon the ocean smiles." Cp. Lucret. 2. 559 subdola cum ridet placidi pellacia ponti, T 362 γέλασσε δὲ πᾶσα περὶ χθὼν | χαλκοῦ ὑπὸ στεροπῆς, *Hymn to Demeter* 14 γαῖά τε πᾶσ᾽ ἐγέλασσε καὶ ἁλμυρὸν οἶδμα θαλάσσης. The verb γελᾶν is used even of the sense of smell; ὀσμὴ προσγελᾷ (*Eum.* 254). — παμμῆτορ τε γῆ: "Mütterlich Land, O Erde" (Klopstock, *Mess.* 1. 105), Ὦ οὐρανέ, πατέρα μου, κ᾽ ἡ γῆς, μάνα (mother) γλυκυά μου (Mod. Greek song from Kephalonia), γαῖαν αὐτήν, ἣ τὰ πάντα τίκτεται (*Cho.* 127). Cp. *Hom. Hymn* 31 γαῖαν παμμήτειραν, Solon 36 μήτηρ μεγίστη . . . Γῆ μέλαινα, Pausan. 10. 12 10 Γᾶ καρποὺς ἀνίει διὸ κλῄζετε ματέρα γαῖαν, Eur. *Fr.* 195 ἅπαντα τίκτει χθών.

91. πανόπτην κύκλον ἡλίου: "the sun's bright circle" (Milton), "the all-seeing sun hath hid his peeping eyes" (Beaum. & Fl. *Faith. Friends* 1. 3). Cp. *Pers.* 504 λαμπρὸς ἡλίου κύκλος, *Fr.* 202 πανόπτας ἥλιος, *Cho.* 985 ὁ πάντ᾽ ἐποπτεύων ἥλιος, Ov. *Met.* 14. 375 "qui peruidet omnia | solem," Longfellow, *Eginhard* "the sun who took | The empire of the world with sovereign look," Chapman, *All Fools* 1. 1 "The sun, the world's great eye," *K. John* 3. 1

δέρχθηθ' οἵαις αἰκίαισιν
διακναιόμενος τὸν μυριετῆ
χρόνον ἀθλεύσω. τοιόνδ' ὁ νέος
ταγὸς μακάρων ἐξηὗρ' ἐπ' ἐμοὶ

"The glorious sun ... with splendour of his precious eye." Spenser calls the sun "the great eye of heaven" (*F.Q.* 3. 4); in the *Edda* it is "fagravhel" (*fulgent wheel*). — The nom. changes to voc. and then to acc. Cp. Soph. *O.C.* 1471, *O.T.* 204.

92. ἴδεσθε: prose ἴδετε. — μέ: prolepsis; a characteristic of high composition and one of the strongest marks of tragic poetry. — πρὸς θεῶν: poet. = ὑπὸ θεῶν. Cp. 1042.

93–100. The real plaint (hence anapaestic); 88–92 the apostrophe, 101 ff. sober reflection, the transition being immediate. "The note sounded in 92 echoes through the entire system. So 120–127 follows the trimeters 118–119 without break, though the five verses 115–119 differ from 88–92 in that the former are partly melic, but ἴδεσθε in 92 is recalled by ὁρᾶτε in 119" (Smyth).

93. δέρχθητε: prose θεάσασθε. — αἰκίαισιν: *contumeliis* (= μόχθοις, 541, where the same participle is used). Cp. 148 (λύμαις). The punishment is severe, but the indignity is worse; οὐ γὰρ ἡ πληγὴ παρέστησε τὴν ὀργήν, ἀλλ' ἡ ἀτιμία (Dem. 21. 72), *not the blow, but the disgrace aroused my anger.*

94. "Ten thousand years together ... | Upon a barren mountain, and still winter | In storm perpetual" (*Winter's Tale* 3. 2). "To spend uncounted years of pain, | Again, again, and yet again" (Clough, *Perché Pensa?*). Prometheus is beginning to feel that "the protractive trials of great Jove" are not light. — διακναιόμενος: *cruciatus.* — τὸν μυριετῆ χρόνον: *this countless time* (before me) — with a wail of anguish. The article is deictic, and is a survival of the old demonstrative force. Cp. Hdt. 5. 9 ἐν τῷ μακρῷ χρόνῳ, Ar. *Ran.* 160 τὸν πλείω χρόνον, Soph. *Ai.* 342 τὸν εἰς ἀεὶ χρόνον (*this hateful eternity*), 646 ὁ μακρὸς καναρίθμητος χρόνος, 713 ὁ μέγας χρόνος.

95. ἀθλεύσω: *luctabor* (absolute, like πονήσω), Ep. and Ion., only here in trag. (= ἀθλήσω).

96. ταγός: poet., Sicilian, Thessalian = ἄρχων, βασιλεύς. — μακάρων: = prose εὐδαιμόνων = θεῶν. — ἐξηὗρε: *invented.* Cp. 460, 469. — ἐπί: with dat. denoting hostility, as in Homer. Cp. 921, 1043, 1089.

δεσμὸν ἀεικῆ.
φεῦ, φεῦ, τὸ παρὸν τό τ' ἐπερχόμενον
πῆμα στενάχω, πῇ ποτε μόχθων
100 → χρὴ τέρματα τῶνδ' ἐπιτεῖλαι.
καίτοι τί φημι; πάντα προυξεπίσταμαι
σκεθρῶς τὰ μέλλοντ' οὐδέ μοι ποταίνιον
πῆμ' οὐδὲν ἥξει. τὴν πεπρωμένην δὲ χρὴ

97. **δεσμόν**: abstract (so 141, but plur. in 52). — **ἀεικῆ**: cp. 113, 525.

98 ff. Cp. Soph. *Ai.* 866 *πόνος πόνῳ πόνον φέρει*, 1112 *πόνου πολλοῦ πλέῳ*. Our interest in Prometheus is greater because he feels as a *homo* and bears up as a *vir*. "Non sentire mala sua non est hominis et non ferre non est viri" (Seneca, *de Consol.* 17. 2).

99. **πῆμα**: really proleptic, the idea being repeated in *μόχθων* (= Hom. *μόγου* = *πόνου*). Cp. 182. — **στενάχω**: lengthened form of *στένω* (Ep. = *στενάζω*, *οἰμώζω*).

100. **χρή**: *it is fated*. — **τέρματα**: = *terminum*; *τέλος* = *finem*. — **ἐπιτεῖλαι**: *rise* (like a star) = *ἀνατεῖλαι*, hence *appear*. Cp. *Hom. Hymn* 3. 371 *ἠελίοιο νέον ἐπιτελλομένοιο*.

101. **καίτοι τί φημι**: Prometheus chides himself for his momentary weakness. — **προυξεπίσταμαι**: for Themis was his mother (209, 874). Cp. 699. Cpds. (esp. verbs) in *πρό* before a vowel with which the prep. does not coalesce, are generally avoided in tragedy. Both *προεξ-* and *ἐκπρο-* occur. The Greeks could form cpds. as easily as the Germans, and much more gracefully. In Eng. such a cumulation of adverbs can appear only as *postpositions*: "unbroke *in upon by* such salutations" (Sterne, *Sentimental Journey*). Aesch. has 32 examples of verbal cpds. with two prepositions, but this is the only instance with three.

102. **σκεθρῶς**: *minutely* = prose *ἀκριβῶς*. — **ποταίνιον**: *unexpected*, proleptic and predicative. Cp. 935.

103 ff. "What is done, can not be now amended" (*Rich. III.* 4. 4), durum: sed leuius fit patientia, | quidquid corrigere est nefas (Hor. *Od.* 1. 24. 19), *ῥᾷον δὲ νόσον μετά θ' ἡσυχίας | καὶ γενναίου λήματος οἴσεις* (Eur. *Hipp.* 205 f.), "I seem to suffer nothing heart or limb, | But can endure it all most patiently" (Tennyson, *Enid*), "no remedye | It is for to

αἶσαν φέρειν ὡς ῥᾷστα, γιγνώσκονθ' ὅτι
τὸ τῆς ἀνάγκης ἔστ' ἀδήριτον σθένος.
ἀλλ' οὔτε σιγᾶν οὔτε μὴ σιγᾶν τύχας
οἷόν τέ μοι τάσδ' ἐστί. θνητοῖς γὰρ γέρα
πορὼν ἀνάγκαις ταῖσδ' ἐνέζευγμαι τάλας·

bywayle or compleyne | That that is doon" (Chaucer), παλαιὰ καινοῖς δακρύοις οὐ χρὴ στένειν (Eur. *Fr.* 44). Cp. Eur. *Hel.* 252 σύμφορον δέ σοι | ὡς ῥᾷστα τἀναγκαῖα τοῦ βίου φέρειν, *Fr.* 16 τόλμα ἀεὶ κἄν τι τρηχὺ νέμωσι θεοί, *endure, though hard the lot the gods mete out*, Theogn. 130 τολμᾶν χρὴ τὰ διδοῦσι θεοὶ θνητοῖσι βροτοῖσιν, | ῥηιδίως δὲ φέρειν ἀμφοτέρων τὸ λάχος, Pythagoras (*Golden Words*, Pomtow, 233. 18) ἣν ἂν μοῖραν ἔχῃς, ταύτην φέρε, μήδ' ἀγανάκτει. Thales said ἰσχυρότατον ἀνάγκη· κρατεῖ γὰρ πάντων. So Eur. *Alc.* 965 κρεῖσσον οὐδὲν ἀνάγκας, *Hel.* 514 ἀνάγκης οὐδὲν ἰσχύειν πλέον, Simon. 8. 20 ἀνάγκᾳ δ' οὐδὲ θεοὶ μάχονται, pareatur necessitati, quam ne dii quidem superant (Liv. 9. 9), Soph. *Ant.* 1106 ἀνάγκῃ δ' οὐχὶ δυσμαχητέον. — **ἀδήριτον**: *inexpugnabile*, Epic = prose ἄμαχος.

106. "Give sorrow words; the grief that does not speak, | Whispers the o'erfraught heart, and makes it break" (*Macbeth* 4. 3). Prometheus, like Psammenitus (Hdt. 3. 14) has grief too deep for utterance, for Curae leves loquuntur, ingentes stupent (Seneca *Phaedra* 615), "Grief that is expressed in words | Is slight and easy" (Field, *Amends* 3. 2), yet even this "expressive silence" becomes oppressive; hence he would seek some relief in recounting his woes, were it not for the pain of speaking. Cp. 197. Prometheus has "The suffocating sense of woe | Which speaks but in its loneliness" (Byron, *Prometheus*). —**τύχας**: plur. usually in a bad sense.

107. **θνητοῖς**: contravenes Porson's rule that the syllable before a final cretic must be short or a monosyllabic word. The pause after ἐστί makes it unobjectionable. Cp. 821.

108. **πορών**: = παρασχών. — **ἀνάγκαις**: cp. αἰκίαισιν (93). — **ἐνέζευγμαι**: a common metaphor in Aeschylus. Cp. 578, 1009. — Cp. Soph. *Ai.* 123 ἄτῃ συγκατέζευκται, Eur. *Or.* 1330 ἀνάγκης εἰς ζυγὸν καθέσταμεν, *Hipp.* 1389 οἵαις συμφοραῖς συνεζύγης, Milton, *P.L.* 10. 1045 "and his just yoke | Laid on our necks."

ναρθηκοπλήρωτον δὲ θηρῶμαι πυρὸς
πηγὴν κλοπαίαν, ἣ διδάσκαλος τέχνης
πάσης βροτοῖς πέφηνε καὶ μέγας πόρος.
τοιῶνδε ποινὰς ἀμπλακημάτων τίνω
ὑπαιθρίοις δεσμοῖσι προυσελούμενος.

109. **ναρθηκοπλήρωτον**: *filling* (i.e. *stored in*) the *νάρθηξ*, a tall plant with a hollow pithy stalk (*habent fungosam intus medullam*), "the fennel, with its yellow flowers" (Longfellow). When dried it catches the spark very readily. It is used as tinder by the peasants of Southern Italy and by the Greeks, who call it καλάμι. The stalk is five feet high and three inches thick and is covered with a hard bark. — **δέ**: introducing paratactically a new sentence, which is logically subordinate and explanatory. — **θηρῶμαι**: histor. pres. (Aryan, though not in Homer). *θηρεύω* is the form preferred in prose.

110. **πηγήν**: the pith served as a lunt. Moreover, it was the source of all fire on earth. Cp. the Germ. "das Feuer quillt." — **κλοπαίαν**: *filched.* "You can scarce combine two ideas . . . without an hypallage" — "'What's that?' cried my uncle Toby." "The cart before the horse;" ("filched source of fire" for "source of filched fire"). For similar transference of epithets cp. 116, 129. — **διδάσκαλος τέχνης**: cp. Plato, *Protag.* 321 C κλέπτει Ἡφαίστου καὶ Ἀθηνᾶς τὴν ἔντεχνον σοφίαν σὺν πυρί, Xen. *Mem.* 4. 3. 7 συνεργὸν δὲ πρὸς πᾶσαν τέχνην, Milton "O sacred, wise, and wisdom-giving plant, | Mother of science" (the tree of knowledge). Both the fruit and the fire were interdicted.

111. **πέφηνε**: *has proven* (rare in prose). — **πόρος**: *resource.* Cp. 477.

112. Cp. 564, 620. — **ἀμπλακημάτων**: prose ἁμαρτημάτων. So in 564 ἀμπλακίας = ἁμαρτίας. — **ποινὰς τίνω**: *pay the forfeit;* prose δίκην διδωμι (τιμωροῦμαι).

113. **ὑπαιθρίοισι δεσμοῖσι**: i.e. *chained in the open air,* exposed to view so that his enemies could gloat over him (157), instead of ὑπὸ γῆν (152). Prometheus continually refers to the indignity done him (97, 168, 177, 195, 256, 438, 525, 989). — **προυσελούμενος**: prose ὑβριζόμενος (only here, 438, and Ar. *Ran.* 730). Cp. Ar. *Rhet.* 2. 2. 5 ἔστι γὰρ ὕβρις τὸ βλάπτειν καὶ λυπεῖν ἐφ' οἷς αἰσχύνη ἐστὶ τῷ πάσχοντι.

ἆ ἆ,
115 τίς ἀχώ, τίς ὀδμὰ προσέπτα μ᾽ ἀφεγγής,
θεόσυτος, ἢ βρότειος ἢ κεκραμένη;
ἵκετο τερμόνιον ἐπὶ πάγον

114–127. The sufferer, hearing a rush of wings, utters an exclamation of surprise. The rhythms fluctuate with his emotions, — from bacchic, cretic, and fluttering dochmiac to the colloquial iambic, from palpitating excitement to sober reflection, — which directs attention to his own suffering (note the assonance and alliteration — form in the consonant, color in the vowel, intensified by the diphthong), so that he changes again to the lamenting anapaest, which serves at the same time to herald the approach of the chorus, and keeps time with the wing strokes (126) of the chariot.

115. **ἀχώ**: Dor. for *ἠχώ*. — **ὀδμά**: Dor. for *ὀδμή* (the older form of *ὀσμή*). So the dying Hippolytus perceives the presence of Artemis by a certain divine fragrance, *θεῖον ὀδμῆς πνεῦμα* (1391). Cp. Verg. *Aen.* 1. 403 ambrosiaeque comae diuinum uertice odorem | spirauere. — **προσέπτα**: *was wafted*; Dor. for *προσέπτη* (Att. prose *-έπτετο*), here with acc., but with dat. 555, 644. — **ἀφεγγής**: *invisible*, i.e. the object from which the sound and the fragrance proceed (*τίς* = *τίνος*); "From a pinion unseen | Of a god, or a mortal, or nature between" (Mrs. Browning).

116. "What age, what sex, or what profession, | Divine or human?" (Beaum. & Fl. *Knight of Malta* 1. 1). — **θεόσυτος**: the resolution is in keeping with the character of the verse; a sedate trimeter would be out of place. The tribrach is usually a single word in the first foot in Aesch. Cp. 643 (where the *σ* is doubled to form an iambus). — **κεκραμένη**: *mixed*, i.e. neither *θεῖος* nor *βρότειος*. Cp. 902. "Middle divinities" appear in the *Edda*.

117. The cretic, dochmius, and bacchic tetrameter (115) admirably portray the Titan's emotions at this moment, when he suddenly becomes conscious that some living creature is approaching. — **ἵκετο**: prose *ἀφίκετο* (supply the subj. from the preceding verse). — **τερμόνιον ἐπὶ πάγον**: *terminalem ad scopulum, to the crag at the end* (of the world). Cp. 1. The adj. (from *τέρμων*) is *ἅπαξ εἰρημένον*.

πόνων ἐμῶν θεωρός, ἢ τί δὴ θέλων ;
ὁρᾶτε δεσμώτην με δύσποτμον θεόν,
τὸν Διὸς ἐχθρόν, τὸν πᾶσι θεοῖς
δι' ἀπεχθείας ἐλθόνθ' ὁπόσοι
τὴν Διὸς αὐλὴν εἰσοιχνεῦσιν,

118. *To witness my suffering, or with what motive, I wonder?* Cp. Milton, *Samson Ag.* 110 ff. "I hear | The tread of many feet steering this way; | Perhaps my enemies, who come to stare | At my affliction, and perhaps to insult, ... to afflict me more," Beaum. & Fl. *Double Marriage* 4. 2 "If in your breast there be a worthy pity, | That brings you for my comfort, you do nobly; | But if you come to triumph in your conquest, | Or tread on my calamities —." Prometheus is "neither self-possess'd | Nor startled, but between this mood and that" (Tennyson). — **θέλων**: of this form there is only one example in Attic inscriptions.

119. **ὁρᾶτε**: indic., not imv. (as the editors and translators take it), merely apprising the visitors of the facts: "Whoever you are and whatever your object be, ye see in me a god ill-starred in bonds." Cp. 69, 612. Prometheus is not indignantly summoning the newcomer to gaze upon the victim of Zeus. *Cadit ira metu.* Fear and anger cannot coëxist. As Aristotle says (*Rhet.* 2. 3. 10), ἀδύνατον γὰρ ἅμα φοβεῖσθαι καὶ ὀργίζεσθαι, and (2. 5. 2) καὶ τὰ σημεῖα τῶν τοιούτων φοβερά· ἐγγὺς γὰρ φαίνεται τὸ φοβερόν. Cp. 127. Commentators and translators ignore the article before ἐχθρόν. From the time Prometheus utters ἆ ἆ (interjections of terror, says the schol.) till he exclaims πᾶν μοι φοβερὸν τὸ προσέρπον there is no defiance in his spirit — he is panic-stricken. See *Trans. Am. Phil. Assoc.* 32. 64.

120. **ἐχθρόν**: *enemy* in feeling (πολέμιον, a declared foe. "I am mark'd out | The object of their hate" (Beaum. & Fl. *Prophetess* 4. 2); the gen. Διός shows that the adj. is substantivized, while the dat. θεοῖς indicates that δι' ἀπεχθείας ἐλθόντά = adj. ἐχθρόν. So in 864, 972 ἐχθρούς is proved a noun by the possessive ἐμούς.

121. **ὁπόσοι**: universal rel. = *quotquot.*

122. **αὐλήν**: cp. Eur. *Hipp.* 67 αὐλάν, | Ζηνὸς πολύχρυσον οἶκον. — **εἰσοιχνεῦσιν**: Ionicism = εἰσέρχονται. Cp. 645, Eur. *Hipp.* 167

διὰ τὴν λίαν φιλότητα βροτῶν.
φεῦ φεῦ, τί ποτ' αὖ κινάθισμα κλύω
πέλας οἰωνῶν; αἰθὴρ δ' ἐλαφραῖς
πτερύγων ῥιπαῖς ὑποσυρίζει.
πᾶν μοι φοβερὸν τὸ προσέρπον.

ΧΟΡΟΣ

στροφὴ α'

μηδὲν φοβηθῇς· φιλία γὰρ ἅδε τάξις

ἀύτευν, *Med.* 422 ὑμνεῦσαι, *I.A.* 789 μυθεῦσαι.

123. Bonumst pausillum amare sane; insane non bonumst (Plaut. *Curcul.* 1. 3. 20). — **διά**: *owing to.* — **λίαν**: *excessive* (rare in Aesch. and Soph., but often in Eur.). In prose σφόδρα is commoner, though λίαν is freq. in Lysias.

124. **φεῦ φεῦ**: astonishment here, not grief. — **κινάθισμα**: *rustling movement.* The ἀχώ and ὀδμά had announced the approach of *something;* the rustling of wings indicates somewhat the nature of the visitor. Cp. Milton, *P.L.* 1. 768 "Brush with the hiss of rustling wings."

125 f. "And the air undersings | The light stroke of the wings" (Mrs. Browning). Cp. *Ag.* 892 λεπταῖς κώνωπος ῥιπαῖσι (buzzing of a mosquito), Eur. *Fr.* 597 ταῖς ὠκυπλάνοις πτερύγων ῥιπαῖς, Verg. *Aen.* 12. 876 alarum uerbera.

126. **ὑποσυρίζει**: *is whirring under* (the influence of the beating of the wings). Cp. 433, 574, *Ag.* 52 πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι, *rowing with oar of either wing.*

127. **φοβερόν**: act. (seldom pass.). Cp. Soph. *Ai.* 227 οἴμοι φοβοῦμαι τὸ προσέρπον.

128–192. *The parodos* (commatic, four systems spoken by Prometheus without responsion). The chorus, daughters of Oceanus and Tethys, enter in a winged car, from which they sing. They hear the last words of Prometheus; hence their tender words of reassurance. The meter is Ionic, expressive of their sympathetic sorrow. In the second strophe the more pliant logaoedics are used, in consonance with the spirit of the θρῆνος.

128–135. 'Thou hast nothing to fear. A friendly band are we in rapid pinion-emulation come to

πτερύγων θοαῖς ἁμίλλαις
προσέβα τόνδε πάγον πατρῴας
μόγις παρειποῦσα φρένας.
κραιπνοφόροι δέ μ' ἔπεμψαν αὖραι·
κτύπου γὰρ ἀχὼ χάλυβος διῆξεν ἄντρων
μυχόν, ἐκ δ' ἔπληξέ μου
τὰν θεμερῶπιν αἰδῶ.

this crag. Our father's consent was hard to gain. We came as swift as the winds. The sound of hammer on steel pierced the depths of our grottoes and banished our mannerly maiden reserve — delaying not even to put on our sandals, we hastened away.'

128. **ἄδε** : = ἡμετέρα. — **τάξις** : *company* = στάσις (only here of a non-military troop) = *dispositio* (rhetor. as well as military). Cp. Germ., French, and Eng. *disposition.*

129. *In swift rivalry of wings* (a speed contest in which *wings*, not feet, are employed). Cp. Pind. *O.* 1. 155 ταχυτὰς ποδῶν ἐρίζεται (= ταχεῖς πόδες ἐρίζονται), *Nem.* 9. 12 ἰσχύος τ' ἀνδρῶν ἁμίλλαις ἅρμασί τε γλαφυροῖς, Ibycus 2 σὺν ὄχεσφι ἐς ἅμιλλαν ἔβα, Isocr. 9. 1 ἵππων τε τριήρων ἁμίλλαις, Plato, *Lysis* 208 A ὅταν ἁμιλλᾶται (*a horse race*), Soph. *Ant.* 1065 τρόχους ἁμιλλητῆρας ἡλίου. — **θοαῖς** : see on 88. — **ἁμίλλαις** : often = *certaminibus.* The abstract in the plur. becomes concrete, exc. in Homer and his imitators. Sometimes the plur. is used for euphonic reasons and, in later Greek, to avoid hiatus, as ταῖς ἀληθείαις.

130. **πατρῴας** : = τοῦ πατρός. Cp. *Cho.* 43 πατρῴους δύας.

131. **μόγις** : Ep. = post-Homer. μόλις (preferred by the tragedians) = prose χαλεπῶς. — **παρειποῦσα** : *winning over* ; Ep. (= πείθουσα) ; the first syllable is long in the *Iliad* (exc. Α 555), but short in Aesch.

132. **κραιπνοφόροι** : *swift-borne* = prose ταχεῖαι. — **ἔπεμψαν** : *brought, escorted* (no idea of detachment, as in ἀποστέλλειν).

133. **διῆξεν** : = εἰσέδυ, but in Eur. *I.A.* 426 *spread abroad.* "A stunning clang of massive bolts redoubling | Beneath the deep" (Shelley, *Laon and Cythna* 7. 11).

134. The Greeks felt that it was better for the women folk οἴκοι εἶναι, ἐπεὶ βλαβερὸν τὸ θύρη-

135 σύθην δ' ἀπέδιλος ὄχῳ πτερωτῷ.

ΠΡΟΜΗΘΕΥΣ

αἰαῖ αἰαῖ,
τῆς πολυτέκνου Τηθύος ἔκγονα,

φιν (Hes. *O.D.* 365); hence it would take something unusual to "fright them from their hallowed haunt." The maiden of the deep was constrained by tender pity to come, "her modesty | Durst never venture else" (Beaum. & Fl. *Pilgrim* 3. 3); she had "A maiden's manners and a maiden's heart" (*Love's Cure* 5. 3). Cp. Eur. *Phoen.* 89 f. ἐπεί σε μήτηρ παρθενῶνας ἐκλιπεῖν | μεθῆκε . . . ἐπίσχες, ὡς ἂν προυξερευνήσω στίβον, | μή τις πολιτῶν ἐν τρίβῳ φαντάζεται. — **ἐκ**: not used with tmesis in Homer, but as an adv. pure and simple. In the later poets the separation from the verb is intentional and picturesque. — **θεμερῶπιν αἰδῶ**: "downcast modesty" (Thomson). She had "goodly Shamefastness | Ne ever durst her eyes from ground upreare" (Spenser, *F.Q.* 4. 10); "For steadfast still her eyes did fixed rest | Ne roved at random after gazers' guyse" (*Id.*), "Schamefast sche was in maydenes schamfastnesse" (Chaucer). Cp. Emped. 23 Ἁρμονίη θεμερῶπις. — αἰδὼς ἐν ὀφθαλμοῖς κεῖται (Suidas), *the eye is the seat of modesty* (hence θεμερῶπιν αἰδῶ = *sedate and modest mien*); αἰδὼς ἐν ὀφθαλμοῖσι γίγνεται (Eur. *Fr.* 458; cp. Ar. *Vesp.* 447). So Ar. *Rhet.* 2. 6. 18 ἡ παροιμία, τὸ ἐν ὀφθαλμοῖς εἶναι αἰδῶ. Cp. Theogn. 85 f. ἐπὶ γλώσσῃ τε καὶ ὀφθαλμοῖσιν ἔπεστιν αἰδώς, 83 οὐδένα θησαυρὸν παισὶν . . . ἀμείνω αἰδοῦς. — **αἰδῶ**: αἰδώς is *verecundia*, *Scheu*, a finer feeling than αἰσχύνη (military honor, *pudor*, *Scham*, *Schande*) = φόβος ἐπὶ προσδοκίᾳ ἀδοξίας.

135. **σύθην**: Ep. = prose ὥρμησα. — **ἀπέδιλος**: = ἀσάνδαλος (Bion 1. 21), παραυτίκα ἀνυπόδητος μηδὲ τὰς τρίχας ἀναπλεξαμένη (Polyaen. *Strateg.* 8. 498), "Her blue-veined feet unsandalled were" (Coleridge, *Christabel*), discincta tunica . . . ac pede nudo (Hor. *Serm.* 1. 2. 132), nudato curre pede (Tibull. 1. 3. 91). — **ὄχῳ**: *in a car* (loc. and instrum.). — **πτερωτῷ**: prose form of poet. πτερόεντι.

137. **ἔκγονα**: = παῖδες (139). Hesiod names forty-one, and adds τρὶς γὰρ χιλιαί εἰσι τανύσφυροι

τοῦ περὶ πᾶσάν θ' εἱλισσομένου
χθόν' ἀκοιμήτῳ ῥεύματι παῖδες
πατρὸς Ὠκεανοῦ·
δέρχθητ', ἐσίδεσθ' οἵῳ δεσμῷ
προσπορπᾶτὸς τῆσδε φάραγγος
σκοπέλοις ἐν ἄκροις
φρουρὰν ἄζηλον ὀχήσω.

Ὠκεανῖναι. Cp. Ov. *Fast.* 5. 81 duxerat Oceanus quondam Titanida Tethyn | qui terram liquidis qua patet ambit aquis.

138. "My streams will flow | Round many-peopled continents" (Shelley, *P.U.* 3. 104), κύκλον ἀκαμάτου καλλιρρόου Ὠκεανοῖο, ὃς γαῖαν δίνῃσι περιτρέχει ἀμφιελίξας (*Orph. Fr.* 44). — τέ: connects Τηθύος with πατρός. — εἱλισσομένου: *coiling*, Ion. = ἑλισσομένου (Att. and Ep.). Cp. 1085.

139. ἀκοιμήτῳ ῥεύματι: *with sleepless current* (dat. of manner). Cp. Ξ 243, where Ὕπνος speaks, ἄλλον μέν κεν ἔγωγε θεῶν ἀειγενετάων | ῥεῖα κατευνήσαιμι (even Oceanus, but not Zeus), Plato, *Theaet.* 180 D ὡς ἡ γένεσις τῶν ἄλλων πάντων Ὠκεανός τε καὶ Τηθὺς ῥεύματα τυγχάνει καὶ οὐδὲν ἕστηκε.

141. The rhetoricians would call this address σχετλιασμός (conquestio est oratio auditorum misericordiam captans, Cic. *Inv.* 1. 55. 106), or δείνωσις (indignatio est oratio per quam conficitur ut in aliquem hominem magnum odium aut in rem grauis offensio concitetur, 1. 53. 100). Cp. Macrobius, *Saturn.* 4. 6 necesse est initium abruptum habeat, quoniam satis indignanti leniter incipere non conuenit. — δέρχθητ', ἐσίδεσθε: repetition of any kind, even of the same idea by a synonym, as here, expresses passion. — δεσμῷ: dat. of means.

142. προσπορπατός: *pinioned.* Cp. 61. — φάραγγος: *ravine* (between two κορυφαί). Cp. Alkman 60. 1 ὀρέων κορυφαί τε καὶ φάραγγες, Luc. *Prom.* 1 ὑπὲρ τῆς φάραγγος ἀνεσταυρώσθω.

143. ὀχήσω: = φρουρήσω, not ὑπομενῶ (Wecklein), nor *sustinebo*, for it is not οἰζύν (η 211), nor μόρον (λ 618), nor ἄτην (φ 302), but φρουράν. So Eng. *hold watch.* Cp. 31, 419. So Prometheus in the *Luomenos* (*castrum hoc . . . incolo*). Mrs. Browning's translation (in spite of the numerous critics who take an opposite view) is correct, "keep an uncoveted watch."

ΧΟΡΟΣ

ἀντιστροφὴ α'

λεύσσω, Προμηθεῦ· δνοφερὰ δ' ἐμοῖσιν ὄσσοις
145 ὁμίχλα προσῆξε πλήρης
δακρύων σὸν δέμας εἰσιδοῦσαν

144-159. 'I see, Prometheus, and a mist of tears o'erveils my eyes, to behold thy form in ignominious chains, shrivelling here on the rock. A new pilot is at the helm in Olympus — Zeus under laws that are new holdeth absolute sway; the might of eld is banished — 't is vanished to absolute nothing.' Ovid says: neque enim caelestia tingi | ora decet lacrimis (*Met.* 2. 38), but Vergil speaks of Venus oculos suffusa nitentes (*Aen.* 1. 227).

144 f. "Her heart 'gan melt in great compassion, | And drizzling tears did shed for pure affection" (Spenser, *Faerie Queene* 3. 6). The nymphs respond to Prometheus' plaint "mit thränendem Blick und menschlichem Mitleid" (Klopstock, *Mess.* 3. 370). Cp. *Sept.* 228 ὕπερθ' ὀμμάτων | κρημναμενᾶν νεφελᾶν (*clouds low'ring o'er the eyes*), Soph. *Ant.* 528 νεφέλη δ' ὀφρύων ὕπερ, Eur. *Hipp.* 173 στυγνὸν δ' ὀφρύων νέφος αὐξάνεται, Hor. *Epist.* 1. 18. 94 deme supercilio nubem; "drop out both mine eyes in drizzling tears" (Marlowe, *Dido* 4), "those eyes in tears . . . in mists of silver dew" (Shelley, *P.U.* 2. 29), "rain out the heavy mist of tears" (Tennyson), "like a cloud which had outwept its rain" (*Adonais* 10). — **λεύσσω**: Ep. = ὁρῶ. — **Προμηθεῦ**: ὦ is omitted by the chorus (278, 285, 319, 397, 543), as by Hermes (951). See on 3. — **δνοφερά**: prose *σκοτεινή*.

145. **ὁμίχλα**: Dor. for Ion. and Att. ὁμίχλη = *nebula*; νέφος = *nubes*; ὑετός = *pluvia*. — **προσῆξε**: denotes the suddenness of the approach of the rain-cloud (a burst of tears).

146. **δέμας**: prose *σῶμα*. In Homer δέμας of the living, σῶμα of the dead (corpse); not so the tragedians. — **εἰσιδοῦσαν**: the acc. because the current of thought is disturbed by the numerous intervening words; μέ is felt to be the obj. affected, and the language permits the attachment of a modifier to that (understood) object. Such variations depend on distance and interruptions. The Greek was not wont to insult his audience by casting doubts on its intelligence. Cp.

πέτραις προσαυαινόμενον
ταῖσδ' ἀδαμαντοδέτοισι λύμαις.
νέοι γὰρ οἰάκονόμοι κρατοῦσ' Ὀλύμπου·
νεοχμοῖς δὲ δὴ νόμοις
Ζεὺς ἀθέτως κρατύνει,
τὰ πρὶν δὲ πελώρια νῦν ἀιστοῖ.

λέλυται γὰρ ἐμοὶ γυίων ῥώμη | τήνδ' ἡλικίαν ἐσιδόντα (*Pers.* 913), πέπαλται δ' αὖτέ μοι . . . κλύουσαν (*Cho.* 410).

147. **προσαυαινόμενον**: compounds with πρός are momentary (made for the nonce), largely with the dat. in literal sense; and are very common in Aeschylus. Hence this verse = πέτραις πρὸς αὐαινόμενον. Cp. 269, Soph. *Phil.* 954 αὐανοῦμαι τῷδ' ἐν αὐλίῳ.

147. **λύμαις**: *indignities* (dat. of manner).

148. **οἰακονόμοι**: *helm-directors* = κυβερνῆται, *i.e.* Zeus (general terms here, but in 150 particular). Cp. 515, *Sept.* 2. 62 κεδνὸς οἰακοστρόφος.

150. **νεοχμοῖς**: *new* (in authority). The mind of the chorus naturally reverts at once to the cause of the indignities. — **νόμοις**: *laws* (in force); θεσμοί the established laws of the universe, the eternal laws unwritten of the gods (Soph. *Ant.* 454). — **ἀθέτως**: = ἀθέσμως (*answerable to none*). Cp. 186, 324. — **κρατύνει**: = κρατεῖ. For the sentiment here cp. "Sole reigning holds the tyranny of heaven" (*P.L.* 1. 124), "the king his wilful edicts makes, | In which none's tongue is powerful save the king's" (Heywood, *Rape of Lucrece*, 2. 1), "Who made our laws to bind us, not himself" (Milton).

151. The *ancien régime* is no more forever (οὐκέτι περσονομοῦνται . . . βασιλεία γὰρ διόλωλεν ἰσχύς, *Pers.* 585 ff.). — **πελώρια**: an Epic word (freq. in Hom. and Hes., but obsolete in Aristotle's time), purposely chosen by the poet as being peculiarly applicable to the reign of the Titans — the plur. and neut. to indicate everything connected with the old government. "Le vieux monde se meurt . . . | Et le prestige ancien des races souveraines | Comme un soleil mourant dans l'ombre s'est plongé" (Theuriet, *Les Paysans*). — **ἀιστοῖ**: *annihilates* (only here and 232; rare in Homer).

ΠΡΟΜΗΘΕΥΣ

εἰ γάρ μ' ὑπὸ γῆν νέρθεν θ' Ἅιδου
τοῦ νεκροδέγμονος
εἰς ἀπέραντον Τάρταρον ἥκεν,
δεσμοῖς ἀλύτοις ἀγρίως πελάσας,
ὡς μήτε θεὸς μήτε τις ἄλλος

152. **γάρ**: the original force (*γέ—ἄρ, surely then*) is preserved in wishes, with or without *εἰ*. Cp. Eur. *Hipp.* 640 *μὴ γὰρ ἔν γ' ἐμοῖς δόμοις* | *εἴη*, *Cycl.* 261 *κακῶς γὰρ ἐξόλοιο*, *Or.* 1147 *μὴ γὰρ οὖν ζῷην ἔτι*. — **ὑπὸ γήν**: so *Eum.* 175 *ὑπό τε γᾶν φυγών*, but dat.-loc. 373, *Sept.* 543, *Eum.* 1036. — **νέρθεν θ' Ἅιδου**: an emphatic appendage to *ὑπὸ γῆν* (*nay, further, 'neath Hades itself*).

153. **νεκροδέγμονος**: *host of the dead* would be an excellent translation but for the ambiguity — the Eng. phrase might mean "that innumerable caravan." The idea is *πατρὶς Ἅιδης*, | *ξυνὸς χῶρος ἅπασι*, *πένησί τε καὶ βασιλεῦσιν* (Phocylides). Prometheus desires to go "zur Todtenschaar hinab | In Pluto's unterirdisch-schwarzes Haus" (Herder), down to the "citizens of Hades' capitol" (Beddoes). The Greek word for inn is *καταγώγιον* or *πανδοκεῖον*. The chorus in the *Septem* (860) speaks of the *χέρσον* of the nether world as *πάνδοκον*, and in *Suppl.* 156 *τὸν γάιον* (= *τὸν καταχθόνιον Ἅιδην*) as *τὸν πολυξενώτατον Ζῆνα* (Pluto). Likewise in the *Homer. Hymn* 5. 9, 17, 430 *πολυδέκτης*, *πολυδέγμων* are applied to Hades — "Each shall take | His chamber in the silent halls of death" (Bryant). — **ἀπέραντον**: *impenetrable*. Cp. 1078, Theogn. 89 *πύλας Ἀΐδαο περῆσαι*.

154. **Τάρταρον**: where the other Titans had been hurled — as far below Hades as the latter is below the earth (*θ* 13), but in *Eum.* 72 = Hades.

155. **δεσμοῖς**: dat. with *πελάσας*. — **πελάσας**: causative, as in Homer (*γ* 291, *ο* 482).

156. Prometheus does not "shrink from the mention of mankind" (Wecklein), does not substitute *μήτε τις ἄλλος* for *βροτοί*, — the words are added to *θεοί* merely for fullness of expression and emphasis (*no one, whoever he be, θεόσυτος ἢ βρότειος ἢ κεκραμένη*). When the chorus replies, only gods are mentioned.

τοῖσδ' ἐπεγήθει.
νῦν δ' αἰθέριον κίνυγμ' ὁ τάλας
ἐχθροῖς ἐπίχαρτα πέπονθα.

ΧΟΡΟΣ

στροφὴ β'

τίς ὧδε τλησικάρδιος
θεῶν, ὅτῳ τάδ' ἐπιχαρῆ ;

157. **τοῖσδε**: causal dat. — **ἐπεγήθει**: *gloat over*, impf. indic. after an unaccomplished wish. HA. 884, G. 1371, GMT. 333, Gl. 642 C. Cp. 749.

158. Cp. Luc. *Prom.* 1 ὡς . . . ἅπασι περιφανὴς κρεμάμενος . . . οὔτε γὰρ ταπεινὸν καὶ πρόσγειον ἀνεσταυρῶσθαι χρή. — **νῦν δέ**: *as it is*) (what would have been, if his wish had been granted. — **αἰθέριον κίνυγμα**: *i.e.* ἀέριον εἴδωλον, sport and prey of the winds (so high above the dungeon where he would be invisible). — **κίνυγμα**: κινύσσω :: αἴθυγμα : αἰθύσσω :: πτύγμα : πτύσσω. — **ὁ τάλας**: *this wretched* (god).

159. **ἐπίχαρτα**: acc. of inner object (my sufferings *a source of delight to* my foes). HA. 716 b, G. 1054, B. 333. The ἐπιχαιρεκακία, or Schadenfreude, of one's foes seems to have been as much dreaded in antiquity as the calamity itself. As Aristotle says (*Rhet.* 1. 6. 20), ὃ οἱ ἐχθροὶ βούλονται ἢ ἐφ' ᾧ χαίρουσι, τοὐναντίον τούτῳ ὠφελιμον φαίνεται. Cp. A 255 ἦ κεν γηθήσαι Πρίαμος, Verg. *Aen.* 2. 104 hoc Ithacus uelit, *Pers.* 1034 χάρματα δ' ἐχθροῖς, *Judges* 16. 21 "bound him with fetters of brass . . . and he made them sport."

159–166. 'Where is the god so hard of heart that this would give him joy? Where one to pity unmoved by thy torture? — save Zeus, indeed, who, defiant and wroth, unbending in mind, dominates the Uranian brood; and ever will, till haply at last he aslaketh his mood, or another from him by some bold stroke shall wrest the scepter of empire.'

160. **ὧδε**: = οὕτω.

161. "Feling his similitude in peynes smerte" (*Squeres Tale*, 10794). All in their sympathy must feel the same pangs (συνασχαλᾷ, *condolet*, *simul maeret*), just as Hedwig, in *Wilhelm Tell*, sees the father aiming the arrow

τίς οὐ συνασχαλᾷ κακοῖς
τεοῖσι, δίχα γε Διός; ὁ δ' ἐπικότως ἀεὶ
θέμενος ἄγναμπτον νόον
δάμναται Οὐρανίαν
γέννᾳν· οὐδὲ λήξει, πρὶν ἂν ἢ κορέσῃ κέαρ,
ἢ παλάμᾳ τινὶ τὰν δυσάλωτον ἕλῃ τις ἀρχάν.

ΠΡΟΜΗΘΕΥΣ

ἦ μὴν ἔτ' ἐμοῦ, καίπερ κρατεραῖς

that pierces, not her son's, but her own heart, as Chamont, in Otway's *The Orphan* (4. 2), says to his sister, Monimia, "When I see thee grieve, | Methinks it is a part of me that suffers."

161. **συνασχαλᾷ**: the usual tragic form is *ἀσχάλλει*.

162. Three resolutions — never in Aesch. save in lyric trimeter. — **τεοῖσι**: Ep. and Pind. for *σοῖς* (only in lyric passages). — **δίχα**: *praeter*, prose *χωρίς*. — **γέ**: *versteht sich*. — **ἐπικότως**: prose *ὀργῇ*, *μετ' ὀργῆς*. Zeus avoids the three errors disastrous to empire: *οἴκτῳ καὶ ἡδονῇ λόγων καὶ ἐπιεικείᾳ* (Thuc. 3. 40. 2), *pity*, *placability*, *and clemency*.

163. **θέμενος ἄγναμπτον**: *having made inflexible*. Cp. Tyrtaeus, *Fr.* 11. 15 *ἐχθρὰν μὲν ψυχὴν θέμενος*.

164. **δάμναται**: Ep. = Att. *κρατεῖ*; act. here, pass. in the *Iliad* and *Suppl.* 904. — **Οὐρανίαν γέννᾳν**: = *γένος Οὐράνου* (House of Uranus). Cp. 205, 590.

165. **πρίν**: has the regimen of *ἕως* when it may be translated *until*. With the opt. *πρὶν ἄν* is rare and doubtful. In Homer *ἄν* (*κέ*) is never used with *πρίν*. GMT. 642, *A.J.P.* 2. 465 ff. — **κορέσῃ κέαρ**: = *πληροῖ τὸν θυμόν* (Plato, *Rep.* 465 A).

166. **παλάμᾳ τινί**: *by some stroke* (*μηχανῇ*, *coup de main*). Cp. Soph. *Phil.* 1206 *ῥέξῃς παλάμαν*. — **δυσάλωτον**: *vix capiendum*. — **ἕλῃ**: in the Homeric sense of *capture*. — **ἀρχάν**: denotes where the power is lodged (= *δυναστείαν*).

167 ff. "I may do something yet, when times are ripe, | To tell this raw, unthankful king" (Beaum. & Fl. *False One* 3. 1), "I wait, | Enduring thus the retributive hour" (Shelley, *P.U.* 1.

ἐν γυιοπέδαις αἰκιζομένου,
χρείαν ἕξει μακάρων πρύτανις,
δεῖξαι τὸ νέον βούλευμ' ἀφ' ὅτου
σκῆπτρον τιμάς τ' ἀποσυλᾶται.
καί μ' οὔτε μελιγλώσσοις πειθοῦς

405). Cp. 907 ff. — **ἦ μήν**: strong asseveration, rare in comedy, esp. with pres. indic. — **ἔτι**: *olim, einst* (in spite of the fact that my present state would not warrant such an assumption). — **καίπερ**: to indicate beyond peradventure that the participle is concessive.

168. **ἐν**: for the sake of vividness, as in 6, 562. — **γυιοπέδαις**: *limb-fetters* = δεσμοῖς τῶν μελῶν. — **αἰκιζομένου**: = ὑβριζομένου, pass., but act. in 195, 227, 256. Cp. εἰργασμένος (242), ἐωνημένος. The mid. and pass. were originally one. Only the aor. pass. was developed. The fut. pass. never became imbedded in the language. Some verbs serve as a pass. for the mid. as well as for the act. (*μεταπέμπομαι, βιάζομαι*). Cp. the use of *πίπτω, φεύγω* (as passives).

169. **χρείαν ἕξει**: = δεήσεται. — **σχήσει**: (rare in the orators) is used only one fourth as often as ἕξει. — **μακάρων πρύτανις**: ironically, to mark his lofty station) (the low estate of Prometheus "shrunk to this little measure." The impending dethronement of the suzerain is in the Titan's mind.

170. **τὸ νέον βούλευμα**: *consilium novum*, referring to the contemplated marriage of Zeus. Introd. II. 8. 3. — **ἀφ' ὅτου**: *as a result of which* = ὑπό, ἐξ.

171. **σκῆπτρον**: retained object with ἀποσυλᾶται. HA. 724 a, G. 1069, Gl. 534 b. — **ἀποσυλᾶται**: the pres. for fut. is limited to prophecies. Cp. 513, 525, 948. — **τιμάς**: *value* = *money* = *office*.

172. Diaeresis is not always found in the anapaestic dimeter before Euripides. Even here (the only case in the play) the ictus marks clearly the component parts of the cpd. Cp. 188, 294. — **οὔτε . . . τέ**: the change in structure is accompanied by a change in the form of the conjunctive negatives and a change in the feeling of the speaker, who begins calmly with **οὔτε** (the thought of the "sweet-lipped charm of persuasion" does not rouse his wrath), but the thought of cringing to threats awakens his dormant resistance and obstinacy — a simple **οὔτε** will not do justice to his feelings. — **μελιγλώσσοις**: cp. Bacchyl. 1. 97 μελιγλώσσου ἀηδόνος, 13. (B)

ἐπαοιδαῖσιν θέλξει, στερεάς τ'
οὔποτ' ἀπειλὰς πτήξας τόδ' ἐγὼ
καταμηνύσω, πρὶν ἂν ἐξ ἀγρίων
δεσμῶν χαλάσῃ ποινάς τε τίνειν
τῆσδ' αἰκίας ἐθελήσῃ.

ΧΟΡΟΣ

ἀντιστροφὴ β'

σὺ μὲν θρασύς τε καὶ πικραῖς

2 μελιγλώσσων ἀοιδᾶν, A 249 ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.

173. **ἐπαοιδαῖσιν**: figuratively, denoting the magic charm of speech. Cp. Soph. *O.C.* 1194 νουθετούμενοι | φίλων ἐπῳδαῖς ἐξεπᾴδονται φύσιν.

174. **ἀπειλὰς πτήξας**: *cowering before* (*i.e. dismayed by*) *the threats.* Cp. Lycophr. 280 πτήσσων δόρυ, Bacchyl. 13. 14 πτᾶσσον ὀξεῖαν μάχαν. The verb is used only of birds in non-fig. sense. Cp., however, πτωχός (πτώσσω), Archil. 106.

175. **καταμηνύσω**: = δείξω (170), but more emphatic, 'give him all the information (he so much desires).' For the force of κατά cp. κάτειπέ μοι (Ar. *Nub.* 155), where Strepsiades becomes more insistent. — **πρὶν ἄν**: see on 165. — **ἄγρίων**: cp. 155. There are only 3 cases of ᾱ in Aesch. (11 in Soph., 14 in Eur.).

176 f. **χαλάσῃ**: *loose* (me), trans., but intr. three verses below. Cp. λωφήσων (27 trans., 376 intr.). A verb may take an object — μεταβατικόν, *transitivum*, the (false) conception of the action *going over* — or may do without one (ἔχω, ἐλαύνω, ὁρμάω, πράττω, ἄγω, δύναμαι, αἴρω, ἄχθομαι ἕλκος, θαρρῶ τούτους, ἔξειμι τὴν χώραν, *slacken, sweep, hold, learn*). — **ποινάς τε κτέ.**: *shall proffer expiation for this outrage.* — **αἰκίας**: gen. of price. — **ἐθελήσῃ**: the pure Att. form except in certain phrases, as θεοῦ θελόντος. In tragedy the short form is used in trimeter, but ἐθέλειν in comedy. Cp. 201.

178–185. 'Bold thou art and to bitter woe relaxest not, but ever quick to utter thy thought. My heart is thrilled with fluttering fright. I fear for thy fate! Where is the port to receive thee in peace from this troubled, tumultuous sea? A heart that is deaf to prayer, a bosom forever locked, the son of Cronus possesseth.'

178 f. Cp. *Suppl.* 202 μέμνησο δ' εἴκειν . . . θρασυστομεῖν γὰρ οὐ

δύαισιν οὐδὲν ἐπιχαλᾷς,
ἄγαν δ' ἐλευθεροστομεῖς.
ἐμὰς δὲ φρένας ἐρέθισε διάτορος φόβος·
δέδια δ' ἀμφὶ σαῖς τύχαις,
πᾷ ποτε τῶνδε πόνων
χρή σε τέρμα κέλσαντ' ἐσιδεῖν· ἀκίχητα γὰρ

πρέπει τοὺς ἥσσονας. — **τέ . . . καί**: serve to form a group, hostile or otherwise; not freq. in the orators; never found in inscriptions after the Lacedaemonian period.

179. **δύαισιν**: Ep. = prose λύπαις, dat. with verb of yielding. Cp. 320.

180. **ἐλευθεροστομεῖς**: = παρρησιάζῃ (ἐλεύθερα βάζειν, *Pers.* 593). Aesch. is fond of such cpds. Cp. 294, 327, 661, 953. *Suppl.* 948 ἐλευθερόστομος γλῶσσα, 203 θρασυστομεῖν. The Athenian boasted of his ἐλευθερία καὶ παρρησία. Cp. Eur. *Hipp.* 421 ἀλλ' ἐλεύθεροι | παρρησίᾳ θάλλοντες οἰκοῖεν πόλιν | κλεινῶν Ἀθηνῶν.

181. So Rosaura before the chained Sigismund (Calderon, *La Vida es Sueño* 1. 2): "Temor y piedad en mí | Sus razones han causado," 'Fear and deepest sympathy | Do I feel at every word.' — **ἐρέθισε**: *agitated*; dramatic aor.; here a real past (*shot through my heart*). GMT. 60, HA. 842. The temporal augment is not omitted as often as the syllabic. Cp. *Pers.* 915 (ὄφελε). The tribrach in the 3d foot (three syllables in one word) can occur only in the lyric trimeter. — **διάτορος**: *piercing*. — **φόβος**: physical (transient); δέος, moral (permanent); hence ἄδεια, but τὸ μὴ φοβεῖσθαι — if one desires to make the nice distinctions of Prodicus — (ἐδόκει Πρωταγόρᾳ μὲν καὶ Ἱππίᾳ δέος τε καὶ φόβος εἶναι τοῦτο, Προδίκῳ δὲ δέος, φόβος δ' οὔ), but many, with Socrates, would reject τὴν Προδίκου διαίρεσιν τῶν ὀνομάτων. *Timor* is usually, but not always, φόβος.

183. **δέδια**: *I am all atremble* (emotional perf., GS. 230), rarer in sing. than plur. (= δέδοικα). The short plur. forms are used most by prose writers, after the analogy of ἕστηκα, ἕσταμεν, but δεδιέναι occurs first in Menander.

184. 'Asking myself the question, where in the world canst thou find a haven from this heaving main of troubles.' — **χρή**: see on 100. — **τέρμα κέλσαντα**: for the nautical figure cp. "Like a weather-beaten vessel, holds | Gladly the port, though shrouds and tackle torn" (*P.L.* 2. 1043), and "Here

185 ἦθεα καὶ κέαρ ἀπαράμυθον ἔχει Κρόνου παῖς.

ΠΡΟΜΗΘΕΥΣ

οἶδ' ὅτι τραχὺς καὶ παρ' ἑαυτῷ
τὸ δίκαιον ἔχων· ἔμπας, ὀίω,
μαλακογνώμων ἔσται ποθ', ὅταν
ταύτῃ ῥαισθῇ·
190 τὴν δ' ἀτέραμνον στορέσας ὀργὴν

is my butt, | And very sea-mark of my utmost sail" (*Othello* 5. 2), κέλσαι ποτὶ τέρμα δύστανον (Eur. *Hipp.* 140). The verb is Epic (only fut. and aor.) = prose ὀκελλειν (cp. δύρεσθαι, ὀδύρεσθαι), but ἐξοκέλλειν (*Suppl.* 438) of a ship tempest-tossed. Cp. *Ag.* 666 (*run aground on a rocky shore*). — **ἀκίχητα**: *inaccessible* (by prayer), *inexorable* (P 75). Note the chiasm.

185. "Let men cry to have law and justice done, | And tell their griefs to heaven that hears them not" (*Nero* 2. 2). — **ἤθεα**: *mores*. — **κέαρ**: prose καρδίαν. — **ἀπαράμυθον**: *not to be talked over* (deaf to entreaties). So ἀθάνατον always shows ᾱ- in the Attic poets.

186–192. There are not so many verses in this as in the preceding system (67–177), whereas 152–159 correspond to 137–144. But if we add the chorus verses (193–196), the symmetry is preserved.

186 f. "L'État . . . c'est moi." Cp. *Suppl.* 370 σύ τοι πόλις. Justice is not κοινόν — Zeus has it in his own keeping. Cp. 150, 403, Eur. *Suppl.* 430 οὐκ εἰσὶν νόμοι | κοινοί, κρατεῖ δ' εἷς τὸν νόμον κεκτημένος, Plato, *Theaet.* 172 E δεσπότην καθήμενον ἐν χειρὶ τὴν δίκην ἔχοντα. — **τὸ δίκαιον**: *equity* (to an Athenian); δικαιοσύνη, *justice*. — **ἔμπας**: trochaic (rare). — **ὀίω**: Ep. = οἶμαι (οἶμαι 758), ὀίω at the end of hexam. necessarily. In ὀίω lurks Prometheus' ἐπιχαιρεκακία.

188 f. **μαλακογνώμων**: *meek* = ἀγνώμων, "a man of no bowels," referring to τραχύς (186) — "his hard heart will be softened." Cp. Lys. 12. 79 δεῖ συγγνώμην καὶ ἔλεον μὴ εἶναι ἐν ταῖς ὑμετέραις γνώμαις. — **ταύτῃ**: the mysterious something which Prometheus refuses to disclose (169 ff.). — **ῥαισθῇ**: Ep. (ῥαίειν = ἀράσσειν = prose βίᾳ τύπτειν).

190. **ἀτέραμνον**: *unyielding*. Cp. Ψ 167 κῆρ ἀτέραμνον. — **στορέ-**

εἰς ἀρθμὸν ἐμοὶ καὶ φιλότητα
σπεύδων σπεύδοντί ποθ' ἥξει.

ΧΟΡΟΣ

πάντ' ἐκκάλυψον καὶ γέγων' ἡμῖν λόγον,
ποίῳ λαβών σε Ζεὺς ἐπ' αἰτιάματι
οὕτως ἀτίμως καὶ πικρῶς αἰκίζεται·
δίδαξον ἡμᾶς, εἴ τι μὴ βλάπτῃ λόγῳ.

σας: like the waves after a storm. Cp. γ 158 ἐστόρεσαν δὲ θεὸς μεγακήτεα πόντον, Eur. *Heracl.* 702 λῆμα μὲν οὔπω στόρνυσι χρόνος.

191. Poetic pleonasm. Cp. *Homer. Hymn* (Hermes) 3. 524 κατένευσεν ἐπ' ἀρθμῷ καὶ φιλότητι. — ἀρθμόν: *alliance*. Cp. Η 302 ἐν φιλότητι διέτμαγεν ἀρθμήσαντε.

192. σπεύδων σπεύδοντι: juxtaposition, as in 218.

193–396. *The first episode.* Four verses are spoken by the chorus in each reply (exc. 698 f.). The human interest increases as the nymphs question the Titan about those wretched creatures whose cause he had espoused in opposition to the will of Zeus. — πάντα: emphatic position — "the *whole* story, so much interest have I in thy sorrow." Prometheus is just as eager to unburden his soul, for "Companionship in woe doth woe assuage." — ἐκκάλυψον: *unfold*. — γέγωνε: a favorite (Ep.) word = εἰπέ.

194 f. = ποίου Ζεὺς αἰτιασάμενός σε = σὺ λαβὼν (ἔχων) ποῖαν αἰτίαν; "What is the cause, if it be for to telle, | That ye be in that furyal pyne of helle?" (*Squeres Tale* 447 f.). — σὲ Ζεύς: Aesch. is particularly fond of the juxtaposition of subj. and object. Cp. 255, 990. — ἐπί: *on* = *ob, propter*. — αἰτιάματι: rare in prose (= αἰτίᾳ), easily associated in mind with ποίῳ (370, 406), "Because the impression of the last we speak | Doth always longest and most constantly | Possess the entertainment of remembrance," as does the first (be it verse or oration).

196. Cp. 763. — εἴ τι μή: so *Pers.* 158, *Suppl.* 1016. No profit will come of the narration, but the chorus wants to know — κέρδος μὲν οὐδὲν εἰδέναι, πόθος δέ τις | τὰ τῶν φίλων φίλοισιν αἰσθέσθαι κακά (Eur. *Hel.* 763).

ΠΡΟΜΗΘΕΥΣ

ἀλγεινὰ μέν μοι καὶ λέγειν ἐστὶν τάδε,
ἄλγος δὲ σιγᾶν, πανταχῇ δὲ δύσποτμα.
ἐπεὶ τάχιστ' ἤρξαντο δαίμονες χόλου
στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο,
οἱ μὲν θέλοντες ἐκβαλεῖν ἕδρας Κρόνον,
ὡς Ζεὺς ἀνάσσοι δῆθεν, οἱ δὲ τοὔμπαλιν

197 f. The bare recital is painful (to say nothing of the suffering), yet "Silence is pain." — **ἀλγεινά . . . ἄλγος**: anaphora. Cp. 238. — **καί**: *even*. — **λέγειν**: *tell the tale* (λόγος). So λέξω (445, 609), ἔλεξα (*Pers.* 295).

199. "Here's the scroll, | The continent, and summary of my misfortunes" (*Merch. of Ven.* 3. 2). The narrative divides itself into two parts. The first two verses form a proem. A second distich (226 f.) unites the two. Prometheus first contrasts his present state with that to which he brought Zeus by his assistance, and then responds to the question of the Oceanides with reference to the cause of his punishment.

200. **στάσις ἐν ἀλλήλοισιν**: *seditio inter eos*. Cp. 1087, Soph. *Ant.* 259 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν. — **ὠροθύνετο**: Ep. = διεγείρετο, *suscitabatur* (only here in tragedy).

201. **οἱ μὲν θέλοντες**: so-called *nominativus pendens*. The preceding verse means οἱ δαίμονες ἐστασίαζον. Cp. 146, 569. Such shifting and lightning-change are neither unusual nor unnatural to the mobile Greek — from δαίμονες to στάσις and back again to δαίμονες. Cp. Eur. *Bacch.* 1131 f. ἦν δὲ πᾶς ὁμοῦ βοή, | ὁ μὲν στενάζων . . . αἱ δ' ἠλάλαζον, Plato, *Apol.* 21 C διαλεγόμενος αὐτῷ ἔδοξέ μοι (commoner than the strictly grammatical construction). The genuine pendent nominative (as Eur. *Hipp.* 23 προκόψασ' οὐ πόνου πολλοῦ με δεῖ) is not common — passages are forced under the rule which do not belong there. It is used chiefly with the participle and in prose with impersonals. — **ἕδρας**: whence-gen. (without a prep.), commoner in poetry than in prose.

202. **ἀνάσσοι**: Ep. and Pind. for ἄρχοι (203). Euripides differs from the other dramatic poets in the use of the subjv. after a past tense. — **δῆθεν**: *scilicet* — no irony,

σπεύδοντες, ὡς Ζεὺς μήποτ' ἄρξειεν θεῶν,
ἐνταῦθ' ἐγὼ τὰ λῷστα βουλεύων πιθεῖν
Τιτᾶνας, Οὐρανοῦ τε καὶ Χθονὸς τέκνα,
οὐκ ἠδυνήθην· αἱμύλας δὲ μηχανὰς
ἀτιμάσαντες καρτεροῖς φρονήμασιν
ᾤοντ' ἀμοχθὶ πρὸς βίαν τε δεσπόσειν.
ἐμοὶ δὲ μήτηρ οὐχ ἅπαξ μόνον Θέμις

as in 986. — **τοὔμπαλιν**: = τὸ ἐναντίον, obj. of σπεύδοντες.

203. **ὡς . . . μήποτε**: earliest example of a complementary final with μή. GMT. 353. — Κρόνος ἄρξειεν = Ζεὺς μήποτ' ἄρξειεν (the thought uppermost in the Titan's mind). The ingressive signification of the aor. is found in the opt. as well as in the indic. GS. 240.

204. **ἐνταῦθα**: temporal. — **λῷστα**: rare in prose = βελτιστα. — **πιθεῖν**: two objects. HA. 725, G. 1051, Gl. 535, B. 340.

205. **τέ . . . καί**: characteristic of leisurely prose. See on 178. — **Χθονός**: for Γαίας, only here and *Eum.* 6. Cp. Hes. *Theog.* 644 Γαίης τε καὶ Οὐρανοῦ ἀγλαὰ τέκνα.

206 ff. 'But disdaining subtle machinations they thought by sheer brute force at once to gain the mastery.' Cp. Hor. *Od.* 3. 4. 65 uis consilii expers mole ruit sua. — **ἠδυνήθην**: for ἐδυνήθην, after the analogy of ἤθελον (ἠβουλόμην, ἤμελλον). — **αἱμύλας**: = πυκνάς, ποικίλας, συνετάς. — **ᾤοντο**: *were under the impression* (νομίζω, *I take it, assume*; ἐνθυμοῦμαι, *take* a fact *into consideration, bear in mind*; ἡγοῦμαι, *duco*). — **ἀμοχθί**: without a protracted struggle (which would necessitate μόχθους — Shakspere's "toil with works of war"). — **πρὸς βίαν**: only in this play (cp. 212), but πρὸς τὸ βίαιον *Ag.* 130.

209. **Θέμις**: *Statute, Satzung, Law*, hence *Predestination* and *Prophecy*. Her temple at Thebes adjoined that of Zeus. Pindar calls her Σώτειρα Διὸς ξενίου πάρεδρος (*O.* 8. 21).

210. **Γαῖα**: identified with Themis (hence the explanation following), as in 1091, but in *Eum.* 2, Hesiod, and generally, regarded as her daughter. So Aeschylus represented Artemis as the daughter of Demeter: ἐποίησε γὰρ Ἄρτεμιν εἶναι θυγατέρα Δήμητρος (Hdt. 2. 156). In the Orphic hymn the goddess is called Γῆ μῆτερ πάντων, Δημήτηρ πολυδότειρα. In Arcadia Demeter

καὶ Γαῖα, πολλῶν ὀνομάτων μορφὴ μία,
τὸ μέλλον ᾗ κραίνοιτο προυτεθεσπίκει,
ὡς οὐ κατ' ἰσχὺν οὐδὲ πρὸς τὸ καρτερὸν
χρείη, δόλῳ δὲ τοὺς ὑπερσχόντας κρατεῖν.
τοιαῦτ' ἐμοῦ λόγοισιν ἐξηγουμένου
οὐκ ἠξίωσαν οὐδὲ προσβλέψαι τὸ πᾶν.

was also named Themis (Paus. 8. 25. 4). An Att. inscr. speaks of Ἱερίας Γῆς Θέμιδος. Cp. *Fr.* 41, 193. In *Suppl.* 892 Γᾶ is called the mother of Zeus, in connection with whom she was worshiped at Dodona (Paus. 10. 12. 10).

210. πολλῶν ὀνομάτων: cp. Soph. *Fr.* 678 Κύπρις οὐ Κύπρις μόνον | ἀλλ' ἔστι πολλῶν ὀνομάτων ἐπώνυμος. The so-called gen. of quality is rarely without a limiting adj. Cp. 900.

211. τὸ μέλλον: *the future* (subst.). Cp. Dem. 20. 160 ff. (both μέλλον and λοιπόν). — ᾗ: = ὅτῳ τρόπῳ. — κραίνοιτο: *should come to pass*, Ep., Ion. = γίγνοιτο, oracular pres. in indirect discourse. Cp. 171, 848. — προυτεθεσπίκει: *had foretold*, pluperfect as in English, rare in many writers (as Aesch.). It was possible to dispense with the plpf., which was too cumbrous for the Greek — the aor. sufficed. According to the testimony of inscriptions the syllabic augment of the plpf. was never omitted in the classic period.

212. ὡς οὐ κτέ.: particular, epexegetic of ᾗ κραίνοιτο (general). — κατ' ἰσχύν: specifies the kind of *potentia* (τὸ καρτερόν) = *in respect* (= *by means*) *of brute strength* (*robore*). — πρὸς τὸ καρτερόν: *per vim.* In Soph. *Phil.* 594 both words πρὸς ἰσχύος κράτος. κράτος (528) = *potestatem*; βία = *vis*; δύναμις = *facultas*. Cp. *Ag.* 130 πρὸς τὸ βίαιον. The prep. πρός in such phrases is due to the influence of the (suppressed) participle ὤν.

213. χρείη: = χρή + εἴη (subst. and verb fused). — δόλῳ . . . ὑπερσχόντας: not = τοὺς δὲ δόλῳ ὑπερσχόντας (Wecklein), but 'those whom time will have shown to be victors (τοὺς ὑπερσχόντας — aor. thrown into the fut.) must (χρείη) be victors by craft' — τὸ νικᾶν ἐστι πᾶν εὐβουλία (Eur. *Phoen.* 721).

215. *Did not deign e'en to look Prometheus-ward.* — τὸ πᾶν: *at all.* Mrs. Browning misses the point, "They would not deign to contemplate the truth | On all sides round."

κράτιστα δή μοι τῶν παρεστώτων τότε
ἐφαίνετ' εἶναι προσλαβόντι μητέρα
ἑκόνθ' ἑκόντι Ζηνὶ συμπαραστατεῖν.
ἐμαῖς δὲ βουλαῖς Ταρτάρου μελαμβαθὴς
κευθμὼν καλύπτει τὸν παλαιγενῆ Κρόνον
αὐτοῖσι συμμάχοισι. τοιάδ' ἐξ ἐμοῦ

216. **κράτιστα**: the neut. plur. of adjectives is not common in prose (never in the orators). Cp. Ar. *Eq.* 30 *κράτιστα τοίνυν τῶν παρόντων ἐστὶ νῷν*, *Ran.* 277 *προϊέναι βέλτιστα νῷν*, but *Eq.* 83 *βέλτιστον ἡμῖν αἶμα ταύρειον πιεῖν*. GS. 37. — **τῶν παρεστώτων**: *i.e.* *τῶν παρόντων* = *ἅ μοι παρέστη, optimum e praesentibus* (= *ἐν τῇ τότε περιστάσει*). Cp. *Ag.* 1053 *τὰ λῷστα τῶν παρεστώτων*.

217. **ἐφαίνετ' εἶναι**: *appeared to be* (*ἐφαίνετ' ὄν* = *manifestly was*). — **προσλαβόντι μητέρα**: *take my mother* (and side with Zeus).

218. **ἑκόντα**: acc. to avoid confusion with *ἑκόντι*. — **Ζηνί**: trag. form (not *Ζανί*) even in melic passages. — **συμπαραστατεῖν**: *take position by* (*παρά*) Zeus *to aid* him (*σύν*).

219 f. 'Thanks to my counsel, old Cronus lies entombed in the deep, dark Tartarean gulf.' Cp. Hes. *Theog.* 729 f. Τιτῆνες *ὑπὸ ζόφῳ ἠερόεντι* | *κεκρύφαται*, Ov. *Met.* 1. 113 f. postquam Saturno tenebrosa in Tartaro misso, | sub Iove mundus erat, Chaucer, *Monkes Tale*, 15488 f. "From heigh degré yit fel he for his synne | Doun into helle, wher he yet is inne." — **βουλαῖς**: causal dat. = *διὰ τὰς ἐμὰς βουλάς*, whereas the instrum. = *διὰ . . . βουλῶν*. — **μελαμβαθὴς κευθμών**: *deep, dark, cavernous gloom.* Cp. 1029, 1050.

220. **καλύπτει**: rare in prose, exc. in cpds. — **παλαιγενῆ**: cp. 873. A less common form is *παλαιογενής*.

221. **αὐτοῖσι συμμάχοισι**: *allies and all.* HA. 774 a, G. 1191, Gl. 525 a, B. 475 N. 2. — **τοιάδε**: with a gesture (*τοιαῦτα* in 214) to contrast with *ταῖσδε* (223). — **ἐξ**: Ion. = *ὑπό* (emphasizing the source). In Att. there is not the same responsibility as with *ὑπό* (*ἐξ* the corporation, the faculty; *ὑπό* the individual, the professor). Latin selected *ab*, Eng. *by*, Greek *ὑπό* (*from under*), *ἐξ*, *πρός*, *παρά* (personal relations). Isaeus is fond of *ἐξ*. In late Greek *ἀπό* is used more and more, and the difference is finally effaced.

ὁ τῶν θεῶν τύραννος ὠφελημένος
κακαῖσι ποιναῖς ταῖσδέ μ' ἐξημείψατο.
ἔνεστι γάρ πως τοῦτο τῇ τυραννίδι
νόσημα, τοῖς φίλοισι μὴ πεποιθέναι.
ὃ δ' οὖν ἐρωτᾶτ', αἰτίαν καθ' ἥντινα
αἰκίζεταί με, τοῦτο δὴ σαφηνιῶ.
ὅπως τάχιστα τὸν πατρῷον ἐς θρόνον
καθέζετ', εὐθὺς δαίμοσιν νέμει γέρα
ἄλλοισιν ἄλλα, καὶ διεστοιχίζετο

222. ὁ τῶν θεῶν τύραννος: a permissible order, exc. with partitives and personal pronouns.

ὠφελημένος: perf. to denote maintenance of result. Cp. Plato, *Protag.* 314 B *βεβλαμμένον ἢ ὠφελημένον*.

223. Cp. *μετὰ τὴν δόσιν τάχιστα γηράσκει χάρις* (Menander). — **κακαῖσι**: first for emphasis. — **ταῖσδε**: 'as you see' (the recompense deserved is not received; the requital is *κακή*). — **ἐξημείψατο**: = *ἀντημείψατο*.

224 f. "To know nor love, nor friend, nor law, to be Omnipotent but friendless, is to reign" (Shelley). — **πώς**: *nescio quomodo*.

225. νόσημα: not so common as *νόσος* (1069), particularly in the fig. sense, but hardly to be distinguished from it in meaning (= any adverse state). Cp. *αἰτία* (226), *αἰτίαμα* (194).

226. δ' οὖν: dismissing one theme and taking up another. Cp. 935. — **αἰτίαν καθ' ἥντινα**: = *ὅ τι αἰτιασάμενος*.

228. ὅπως: temporal = *ὡς*, freq. in Ion. (*ὅκως*).

229. Cp. 484, Hes. *Theog.* 230 *εὖ δὲ ἕκαστα | ἀθανάτοις διέταξεν ὁμῶς καὶ ἐπέφραδε τιμάς*, 835 *ὅ δὲ τοῖσιν ἐὺ διεδάσατο τιμάς*. — **καθέζετο**: prose *ἐκαθέζετο*.

230. διεστοιχίζετο: *ordinabat*. "Ordinò general ministra e duce" (*Inferno* 7. 78). Cp. Ar. *Rhet.* 1. 2. 22 *τὰ στοιχεῖα καὶ τὰς προτάσεις* (*elements and premisses*), Isoc. 2. 16 *ταῦτα γὰρ στοιχεῖα πρῶτα καὶ μέγιστα χρηστῆς πολιτείας ἐστίν*. — The impf. here as the tense of vision (the action is watched). The best example to illustrate the principle is Eur. *Bacch.* 737 ff. Change of tense in Greek is as easy as change of subject. Cp. Soph. *Ai.* 31, *Ant.* 406 and 426–428 *ὁρᾷ . . . ἐξώμωξεν . . . ἠρᾶτο . . . φέρει*.

ἀρχήν, βροτῶν δὲ τῶν ταλαιπώρων λόγον
οὐκ ἔσχεν οὐδέν', ἀλλ' ἀιστώσας γένος
τὸ πᾶν ἔχρηζεν ἄλλο φιτῦσαι νέον.
καὶ τοῖσιν οὐδεὶς ἀντέβαινε πλὴν ἐμοῦ·
ἐγὼ δ' ἐτόλμησ'· ἐξελυσάμην βροτοὺς
τὸ μὴ διαρραισθέντας εἰς Ἅιδου μολεῖν.
τῷ τοι τοιαῖσδε πημοναῖσι κάμπτομαι,

231 ff. "Whilst my beloved race is trampled down" (Shelley, *P.U.* 1. 386).

232. ἔσχεν: *took* (one of the few verbs whose 2d aor. has an ingress. signification). — **ἀιστώσας** : = ἀφανίσας. Cp. 151, 668.

233. φιτῦσαι: *create* (only in Plato in prose).

234. τοῖσιν: (βουλεύμασιν), Ep. pronominal — in Att. poetry most freq. after καί, δέ, γάρ. Cp. 237.

235. ἐτόλμησα: ingress. aor. Cp. 203. — **ἐξελυσάμην**: *I secured the release of.* This causative force (*laisser*, *lassen*) the mid. does not possess exclusively, but shares it with the act. Cp. κ 286 κακῶν ἐκλύσομαι ἠδὲ σαώσω. — Note the asyndeton, the second clause specific, explanatory of the first (general). Cp. 267.

236. τὸ μὴ . . . μολεῖν: a common use of the articular inf. in tragedy. — The whole tendency of the articular inf. is toward the objectionable. In Eur. *Hipp.* 191 the hatefulness of τὸ ζῆν, here of τὸ τεθνάναι. — **μή**: verbs of hindering take a variety of constructions (GMT. 807, 811). For the redundant μή cp. *nicht* after *verhindern*, *verhüten* (still used in the spoken language), whereas in Eng. the neg. survives only with *warn*. This neg. in hypotaxis is a survival of parataxis. — **διαρραισθέντας**: *utterly crushed* = διαφθαρέντας. Cp. 189. — **Ἅιδου**: acc. in 1029 (with adj.). — The Phaeacian myth is the earliest Greek representation of the abode of the dead.

237 ff. "Behold, thou hast instructed many, and thou hast strengthened the weak hands . . . But now it is come upon thee" (*Job* 4. 3). — **τῷ**: Ep. = τούτῳ (διὰ τοῦτο) = ἐκ τῶνδε (*cum res ita sint*), very rare in Att. writers. — **τοί**: *ja* (*you see*). — **τοιαῖσδε**: so τοιοῦτος (*Ag.* 1075, 1360). — **πημοναῖσι** : = πήμασι (freq. in trag.), dat. of instrument. Cp. 276, 306. — **κάμπτομαι**: *flector*. Cp. 306, 513.

πάσχειν μὲν ἀλγειναῖσιν, οἰκτραῖσιν δ' ἰδεῖν·
θνητοὺς δ' ἐν οἴκτῳ προθέμενος, τούτου τυχεῖν
οὐκ ἠξιώθην αὐτός, ἀλλὰ νηλεῶς
ὧδ' ἐρρύθμισμαι, Ζηνὶ δυσκλεὴς θέα.

ΧΟΡΟΣ

σιδηρόφρων τε κἀκ πέτρας εἰργασμένος,
ὅστις, Προμηθεῦ, σοῖσιν οὐ συνασχαλᾷ
μόχθοις· ἐγὼ γὰρ οὔτ' ἂν εἰσιδεῖν τάδε

238. *To bear painful, pitiful to see* (chiasm). The infinitives are datives.

239. **ἐν οἴκτῳ προθέμενος**: *setting down in pity* ('s account), πρό being local (not temporal, as Weckl. explains), hence = **οἰκτείρας** (cp. Soph. *El.* 1334). Cp. *Ag.* 32 **τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι**, and the phrase **ἐν ἀδικήματι θέσθαι**. The figure is from throwing dice. Still more erroneous is the interpretation of Bothe, Blomfield, and others (*praeferre*, sc. *Iovi et diis*).

240. **νηλεῶς**: Ep. = prose **ἀνοικτίστως**.

241. **ἐρρύθμισμαι**: *have been disciplined* (like the words forced into their places in verse). Prometheus feels "mensuraque iuris vis erat" (Lucan, *Pharsal.* 1. 175). — **Ζηνὶ δυσκλεὴς θέα**: = **τῷ Διὶ ἄδοξον θέαμα**.

242. "They had been stones whom that could not have moved" (*Nero* 3. 2), "He, whose heart's of adamant or flint, | My tears nor plaints could mollify a whit" (Marlowe, *Dido* 2), "Unless your unrelenting flinty hearts | Suppress all pity in your stony breasts" (*Jew of Malta* 1), "From brassy bosoms and rough hearts of flint" (*Merch. of Ven.* 4. 1), "Si ton cœur . . . n'est de bronze ou de fer" (Molière, *L'Étourdi* 3. 8), **σιδηρόφρων θυμός** (*Sept.* 52), **ἦσθα πέτρος ἢ σίδαρος** (Eur. *Med.* 1279), **νόον σιδάρου** (Mosch. 4. 44), **σιδήρειον ἦτορ** (Ω 205, 521).

243. **ὅστις**: individualistic (mostly with expressions of praise and blame; often in the tragic poets). — **συνασχαλᾷ**: "the power to feel with others." See on 161.

244. **μόχθοις**: not in Homer (who uses **μόγος**), here merely a variant for **πόνοις, πήμασι, πημοναῖς**. Cp. Xen. *Ages.* 5. 3 (**μοχθῆ-**

ἔχρηζον εἰσιδοῦσά τ᾽ ἠλγύνθην κέαρ.

ΠΡΟΜΗΘΕΥΣ

καὶ μὴν φίλοις ἐλεινὸς εἰσορᾶν ἐγώ.

ΧΟΡΟΣ

μή πού τι προύβης τῶνδε καὶ περαιτέρω ;

ΠΡΟΜΗΘΕΥΣ

θνητοὺς ἔπαυσα μὴ προδέρκεσθαι μόρον.

ΧΟΡΟΣ

τὸ ποῖον εὑρὼν τῆσδε φάρμακον νόσου ;

σαι . . . ἐπόνει), Eur. *Hipp.* 301 μοχθοῦμεν πόνους.

245. **ἔχρηζον**: in Att. only pres. and imperf. (= ἐβουλόμην). — **ἠλγύνθην**: poet., mostly trag., = ἠνιάθην. The idea is not "sore with anger," but "pained with grief."

246. **καὶ μήν**: *et sane*. — **ἐλεινός**: poet. Att. for ἐλεεινός; for the omission of εἰμί see on 42. — **εἰσορᾶν**: see on 238. Cp. "ful pitous to byholde" (Chaucer).

247. *Du gingst doch etwa nicht weiter denn dies.* — **μή**: interrog. particle expecting a neg. answer — first in Aesch., only six times in the tragic poets. See *Studies in Honour of B. L. Gildersleeve*, p. 427. — **πού τι**: to tone down the statement. — **τῶνδε**: τῶν εἰρημένων. — **περαιτέρω**: only here in Aesch. Cp. ἀνωτέρω (312).

248. "Yet in this life | Lie hid more thousand deaths: yet death we fear" (*Meas. for Meas.* 3. 1). Cp. Eur. *Fr.* 813 πᾶς τις φοβεῖται φῶς λιπεῖν τόδ᾽ ἡλίου, Hor. *Od.* 3. 29. 29 prudens futuri temporis exitum | caliginosa nocte premit deus, Plato, *Gorg.* 523 D παυστέον ἐστὶ προειδότας αὐτοὺς τὸν θάνατον· νῦν γὰρ προίσασι. τοῦτο μὲν οὖν καὶ δὴ εἴρηται τῷ Προμηθεῖ ὅπως ἂν παύσῃ αὐτῶν (to prevent them from deceiving the judges in Hades, not to help them in life). — **προδέρκεσθαι μόρον**: = θάνατον προορᾶν = θάνατον δεδιέναι (Plato, *Apol.* 29 A). — **παύειν**: takes the participle, as well as the inf.

249. **τὸ ποῖον**: the article antici-

ΠΡΟΜΗΘΕΥΣ

τυφλὰς ἐν αὐτοῖς ἐλπίδας κατῴκισα.

ΧΟΡΟΣ

μέγ' ὠφέλημα τοῦτ' ἐδωρήσω βροτοῖς.

ΠΡΟΜΗΘΕΥΣ

πρὸς τοῖσδε μέντοι πῦρ γ' ἐγώ σφιν ὤπασα.

ΧΟΡΟΣ

καὶ νῦν φλογωπὸν πῦρ ἔχουσ' ἐφήμεροι;

pates the answer to be substituted for **ποῖον**. — **φάρμακον**: not derived from a verb, yet containing a verbal idea (= **ἴασις, ἄκος**), hence the objective gen. **νόσου**.

250. "So we mistake the future's face | Eyed through Hope's deluding glass" (Dyer, *Grongar Hill*), "Du, mit dem weichen Sinn, | Vom Himmel ausersehen | Zur Menschentrösterin. | Du bist es, die den Kranken | Die Todesqualen stillt; | Mit wonnigen Gedanken | Von Zukunft ihn erfüllt" (Bürger, *An die Hoffnung*); "Tels sont l'œuvre et le sort de nos illusions: | Elles tombent toujours, et la jeune Espérance | Leur dit toujours: 'Mes sœurs, si nous recommencions!'" (Sully Prudhomme, *Les Danaïdes*). — **τυφλός**: 'that are never fulfilled,' 'not real.' Cp. 'blind alley.' Led on by hope man blindly pursues his course; fixing his eyes on the goal of his labor, he forgets death. "In sorgenfreiem Leben | Nie entbehren, stets erstreben," says Hoffnung in *Faust* (2. 824), — **ἐὰν μὴ ἔλπηται, ἀνέλπιστον οὐκ ἐξευρήσει** (Heraclitus). Cp. Shelley, *P.U.* 2. 4. 49 ff. "For on the race of man . . . ghastly death unseen before, | Fell . . . Prometheus saw, and waked the legioned hopes." Aesch. diverges from Hesiod (*O.D.* 94 ff.).

252. μέντοι: *nevertheless* (a still greater boon). — **σφίν**: = **αὐτοῖς** (never **σφί** in tragedy). Cp. 457.

253. Cp. 30. — **καί**: marks the interest and insistence of the questioner, whose mind is surcharged with queries. Cp. 257. — **φλογωπόν**: *flame-flashing* (flame-visag'd). Epithets in **-ωπός** are especially freq. in Euripides.

ΠΡΟΜΗΘΕΥΣ

ἀφ' οὗ γε πολλὰς ἐκμαθήσονται τέχνας.

ΧΟΡΟΣ

255 τοιοῖσδε δή σε Ζεὺς ἐπ' αἰτιάμασιν

ΠΡΟΜΗΘΕΥΣ

αἰκίζεταί τε κοὐδαμῇ χαλᾷ κακῶν.

ΧΟΡΟΣ

οὐδ' ἔστιν ἄθλου τέρμα σοι προκείμενον;

ΠΡΟΜΗΘΕΥΣ

οὐκ ἄλλο γ' οὐδέν, πλὴν ὅταν κείνῳ δοκῇ.

254. *Yes, and many arts therefrom they'll learn.* A cultivated feeling for the language is necessary to perceive the color of the utterance in the stichomythy in tragedy. Simple as the conversation is here, all the English versions are totally inadequate. Position and particles are ignored. Cp. 258, 379, 746, 768. — **ἀφ' οὗ**: *ex cuius usu.*

255. **τοιοῖσδε**: apparently distant from *αἰτιάμασιν*, but a verse is like an incomplete circle. See on 194. The nom. and acc. can be held in the mind longer than the dat.; not so the gen. So in Latin the gen. is always put near its belongings.

256. Prometheus interrupts, and the stichomythy is preserved. More freq. the artifice is concealed by a question. — **κακῶν**: gen. of separation, as Ar. *Av.* 383 *τῆς ὀργῆς χαλᾶν*.

257. **ἔστιν**: accented whenever the original and dormant meaning is awakened by emphasis (neg. or otherwise). — **προκείμενον**: an afterthought, the predicating idea reasserting itself. If they had been juxtaposed, as *Pers.* 371 (*ἦν προκείμενον*), the verbal element in the participle would have vanished, being neutralized by *ἔστιν*, *προκείμενον* becoming a mere adjective. The perf. part. is often associated with other adjectives. Periphrases with the aor. part. are rare, but with the perf. frequent. Cp. 755.

258. **ὅταν κείνῳ δοκῇ**: *i.e.*

ΧΟΡΟΣ

δόξει δὲ πῶς ; τίς ἐλπίς ; οὐχ ὁρᾷς ὅτι
ἥμαρτες ; ὡς δ' ἥμαρτες οὔτ' ἐμοὶ λέγειν
καθ' ἡδονὴν σοί τ' ἄλγος. ἀλλὰ ταῦτα μὲν
μεθῶμεν, ἄθλου δ' ἔκλυσιν ζήτει τινά.

ΠΡΟΜΗΘΕΥΣ

ἐλαφρὸν ὅστις πημάτων ἔξω πόδα

during his reign; if another ascends the throne, the situation will change. A somewhat more definite *τέρμα* is mentioned in 376, and a foreshadowing of the real end in 756. — **κείνῳ**: an Epic and Ionic touch; but in Demosthenes with aphaeresis (*'κείνῳ*).

259. **δόξει δὲ πῶς**: the position marks the high tension of the speaker's mind. The chorus takes up the Titan's "seem" — "Seem! But how?"

260. **ἥμαρτες**: *didst err.*

261. **καθ' ἡδονήν**: = *πρὸς ἡδονήν*. Cp. 212. — **ἄλγος**: *maeror; πένθος = luctus; ὀδύνη = cruciatus* (the sharp momentary pain). After *ἄλγος* supply *εἰ λέγοιμι*.

262. Cp. Eur. *Hipp.* 290 ff. *ὁδὸν . . . ὅπῃ . . . τόθ' εἱπόμην | μεθεῖσ' ἐπ' ἄλλον εἶμι βελτίω λόγον.*

263. "Ay, 'tis an easy thing for him that has | No pain, to talk of patience" (Tourneur, *Atheist's Tragedy* 2. 4), "Men | Can counsel and speak comfort to that grief | Which they themselves not feel" (*Much Ado* 5. 1), "A wretched soul, bruised with adversity, | We bid be quiet, when we hear it cry; | But were we burden'd with like weight of pain, | As much, or more, we should ourselves complain" (*Com. of Errors* 2. 1), facile omnes, quom ualemus, recta consilia aegrotis damus (Ter. *Andr.* 309), suaue, mari magno turbantibus aequora uentis, | e terra magnum alterius spectare laborem (Lucret. 2. 1), *τοῦτο δ' εἰπεῖν ῥᾷον ἢ φέρειν κακά* (Eur. *Fr.* 45), *ῥᾷον παραινεῖν ἢ παθόντα καρτερεῖν* (*Alc.* 1078). — **ἐλαφρόν**: = *ῥᾴδιον*. So often *κοῦφον*. Cp. Philemon, *Fr.* 2 *χαλεπὸν τὸ ποιεῖν, τὸ δὲ κελεῦσαι ῥᾴδιον.* — **ἔξω πόδα**: an easy trope. Cp. *Cho.* 697 *ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα*, Eur. *Heracl.* 109 *καλὸν δέ γ' ἔξω πραγμάτων ἔχειν πόδα.*

ἔχει παραινεῖν νουθετεῖν τε τὸν κακῶς
265 πράσσοντ'. ἐγὼ δὲ ταῦθ' ἅπαντ' ἠπιστάμην.
ἑκὼν ἑκὼν — ἥμαρτον, οὐκ ἀρνήσομαι·
θνητοῖς ἀρήγων αὐτὸς ηὑρόμην πόνους.
οὐ μήν τι ποιναῖς γ' ᾠόμην τοίαισί με
κατισχνανεῖσθαι πρὸς πέτραις πεδαρσίοις,

264. παραινεῖν: *consulere*. — **νουθετεῖν**: *monere*. Cp. Eur. *Fr.* 862 ἅπαντές ἐσμεν εἰς τὸ νουθετεῖν σοφοί, αὐτοὶ δ' ὅταν σφαλῶμεν, οὐ γινώσκομεν, *H.F.* 1249 σὺ δ' ἐκτὸς ὢν γε συμφορᾶς με νουθετεῖς.

265. "Nothing of all these evils hath befallen me | But justly: I myself have brought them on, | Sole author I, sole cause! . . . | This well I knew" (Milton, *Samson Ag.* 374 ff.). — **ταῦθ' ἅπαντα**: more emphatic than *ταῦτα πάντα* ('all, all I knew'). 'It was not an act of imprudence; I did what I did advisedly, fully cognizant of all the consequences' (viz., that I would be punished). See on 268. — **ἠπιστάμην**: *I had the knowledge* (*ἐπιστήμη*), which the chorus had hinted he had not (260). 'You may call it a *ἁμάρτημα* (266) to help others and have no regard for one's own safety — and from your point of view I grant it.'

266. ἑκὼν ἑκών: *ἀναδίπλωσις* (repetition) expresses passion, and means more in Greek than in Latin, more in Latin than in Italian. Cp. 274, 688, 887, 894, 999. — **οὐκ ἀρνήσομαι**: = *φήσω* (*ὁμολογήσω*), *non mentiar* (Hor. *Sat.* 2. 6. 32).

267. ἀρήγων: prose *βοηθῶν* = *ὠφελῶν*. — **ηὑρόμην**: *gained, brought on myself*. Cp. Soph. *Ai.* 1023 *ταῦτα πάντα σοῦ θανόντος ηὑρόμην*, *Isae.* 8. 35 (*οἰκίαν*) *διςχιλίας εὑρίσκουσαν* (of rental), 11. 49 *χωρίον . . . ὃ πλέον οὐκ ἂν εὕροι τριάκοντα μνῶν*.

268. Prometheus contrasts the magnitude of his punishment with the light penalty anticipated. — **οὐ μήν τι**: *nevertheless, not by any means* (*μήν* a repellant particle; it meets an objection). — **ᾠόμην**: = ordinary prose *ᾤμην* (Lys. 31. 1); impf. of resistance to pressure (*I never dreamed*). GS. 216. — **τοίαισι**: prose *τοιαύταις*. — **με κατισχνανεῖσθαι**: *that I should waste away*. The subj. of the inf. is sometimes expressed for contrast or emphasis. Cp. Soph. *El.* 471 *δοκῶ με πεῖραν τήνδε τολμήσειν*, Plato, *Rep.* 400 B *οἶμαι δέ με ἀκηκοέναι*.

269. πεδαρσίοις: prose *μετεώ-*

τυχόντ᾽ ἐρήμου τοῦδ᾽ ἀγείτονος πάγου.
καί μοι τὰ μὲν παρόντα μὴ δύρεσθ᾽ ἄχη,
πέδοι δὲ βᾶσαι τὰς προσερπούσας τύχας
ἀκούσαθ᾽, ὡς μάθητε διὰ τέλους τὸ πᾶν.
πίθεσθέ μοι, πίθεσθε, συμπονήσατε
τῷ νῦν μογοῦντι. ταὐτά τοι πλανωμένη
πρὸς ἄλλοτ᾽ ἄλλον πημονὴ προσιζάνει.

ροις, never in Soph. or Eur. Cp. 710, 916, *Cho.* 846 λόγοι πεδάρσιοι. πεδά = μετά in meaning, but not in etymology.

270. "Round about all is mute | As the snow fields on the mountain peaks" (Tennyson). Cp. 2. — **τυχόντα**: so Eng. "you have happened of an untoward son-in-law" (Heywood).

271. **δύρεσθε**: trag. = ὀδύρεσθε. — **ἄχη**: prose λύπας (*dolores*) = συμφοράς = τύχας (272).

272. **πέδοι βᾶσαι**: = ἐκ τοῦ ἅρματος ἐπὶ τὴν γῆν καταβᾶσαι (to listen to the narrative and be prepared to sing the στάσιμον). — **τὰς προσερπούσας τύχας**: = τὰς ἐπιούσας συμφοράς. Cp. 637.

273. **διὰ τέλους**: not *forever* (διὰ παντός), the usual meaning, but *penitus, ad finem usque omnino*, emphasizing τὸ πᾶν. Cp. *Eum.* 64. διὰ παντός in this sense is rare in Att. (283). For the resolution cp. 2, 76.

274. "Sorrow shared with affectionate friends is relieved of half its poignancy" (Kalidasa, *Çakuntala* 3), "Have pity upon me, have pity upon me, O ye my friends: for the hand of God hath touched me" (*Job* 19. 21). — **συμπονήσατε**: *condolete.* Cp. συγκάμνειν (414, 1059), συνασχαλᾷ (243).

275. **νῦν**:) (αὖριον, when they themselves may not be free from woe. Aristotle defines ἔλεος as λύπη τις ἐπὶ φαινομένῳ κακῷ ὃ κἂν αὐτὸς προσδοκήσειεν ἂν παθεῖν ἢ τῶν αὐτοῦ τινα (*Rhet.* 2. 8. 2). — **μογοῦντι**: Ep. = πονοῦντι. — **ταὐτά**: adv. = τὸν αὐτὸν τρόπον = ὁμοίως (*eodem modo*), hence *impartially.* — **πλανωμένη**: *roaming.*

276. "Et chacun a son tour, comme dit le proverbe" (Molière, *L' École des Femmes* 5. 8), Cp. Eur. *Heracl.* 611 παρὰ δ᾽ ἄλλαν ἄλλα μοῖρα διώκει, [Isoc.] 1. 29 κοινὴ γὰρ ἡ τύχη καὶ τὸ μέλλον ἀόρατον, Archil. 9. 7 ἄλλοτε δ᾽ ἄλλος ἔχει τόδε, Simon. 32 (εἰς

ΧΟΡΟΣ

οὐκ ἀκούσαις ἐπεθώυξας
τοῦτο, Προμηθεῦ.
καὶ νῦν ἐλαφρῷ ποδὶ κραιπνόσυτον
θᾶκον προλιποῦσ' αἰθέρα θ' ἁγνὸν
πόρον οἰωνῶν, ὀκριοέσσῃ
χθονὶ τῇδε πελῶ· τοὺς σοὺς δὲ πόνους
χρῄζω διὰ παντὸς ἀκοῦσαι.

ΩΚΕΑΝΟΣ

ἥκω δολιχῆς τέρμα κελεύθου

Σκοπάδας) ἄνθρωπος ἐὼν μή ποτε φή- | σῃς ὅ τι γίνεται αὔριον, | μηδ' ἄνδρα ἰδὼν ὄλβιον, ὅσ- | σον χρόνον ἔσσεται, Schiller, *Braut von Messina* 4. 4 "Schreitet das Unglück . . . Heute an dieser Pforte pocht es, Morgen an jener." — **πρὸς ἄλλοτ' ἄλλον**: more expressive than if not interwoven. — **προσιζάνει**: *alights upon* (metaphor from a bird of prey).

277. **οὐκ ἀκούσαις**: *not unwilling* (litotes), natural to the Greek, but imported into English from the study of the classics. — **ἐπεθώυξας**: dramatic aor., here a real past. See on 73. Cp. 393.

279. **καί**: *and* (in accordance with that desire). — **κραιπνόσυτον**: poet. adj. = **ταχέως φερόμενον** (λαβρόσυτος 601).

280. "Inhabit as birds wing the wind, | Its world-surrounding aether" (Shelley). — **θᾶκον**: prose **ἕδραν** (**ἔχῳ** 135). — **προλιποῦσα**: *leaving* (the chariot and stepping out). — **ἁγνόν**: *pure.* Impurity of any kind is abhorrent to Ἥλιος.

281. **πόρον**: (high-)*way*, **ἐν ᾧ τὴν πορείαν ποιοῦνται τὰ ὄρνεα** (schol.). Cp. Eur. *I.T.* 253 **ἀξένου πόρου** (of the sea). — **ὀκριοέσσῃ**: *rough.* The highway of the birds was ὁμαλός, but the **χθών**, where Prometheus was bound, was τραχύς.

282. **πελῶ**: Att. fut. of πελάζω.

283. Prometheus is interrupted by the arrival of an unexpected visitor. The framework of the drama is thus made more elastic and the audience kept in suspense.

284. *Enter Oceanus from the right, mounted on a winged steed.*

διαμειψάμενος· πρὸς σέ, Προμηθεῦ,
τὸν πτερυγωκῆ τόνδ' οἰωνὸν
γνώμῃ στομίων ἄτερ εὐθύνων·
ταῖς σαῖς δὲ τύχαις, ἴσθι, συναλγῶ.
τό τε γάρ με, δοκῶ, συγγενὲς οὕτως

The chorus has the same attitude toward Zeus as Prometheus, but declares that his resistance to Zeus is foolish, not reproachfully, but entreatingly, that he may bethink himself of some means to obtain respite of his suffering. Oceanus, on the other hand, misjudging the haughty character of Prometheus, demands complete and humble submission to the will of the sovereign. Nowhere is there a hint of the relationship existing between Oceanus and the chorus. — **δολιχῆς**: Ep. = *μακρᾶς*. Cp. δ 393 δολιχὸν ὁδόν. — **τέρμα κελεύθου**: poet. = *τέλος ὁδοῦ*, so-called terminal acc. with *ἥκω* (not the obj. of *διαμειψάμενος*). Cp. 717, 724, 729, *Prom. Luom.* Fr. 7.

285. **διαμειψάμενος πρὸς σέ**: *having traversed* (*sc.* *τὴν κέλευθον*) *to thee.* Cp. *Sept.* 334 διαμεῖψαι ὁδόν, Eur. *Fr.* 123 διὰ μέσου γὰρ αἰθέρος | τέμνων κέλευθον.

286. "The hors that hadde wynges for to fle," but not Pegasus, nor a griffin. Sea deities are represented in older Greek art as riding on sea horses. — **πτερυγωκῆ**: formed like the Homeric *ποδώκη* (= *ὠκύπτερον*).

287. *Directing by my will without* (= and not with) *a bridle bit.* The steed is endowed with reason and does not require a guiding rein. So the golden handmaids of Hephaestus (Σ 419), Achilles' steed Xanthus (T 407), the horse Falada endowed with speech in Grimm's *Märchen*, the ships of the Phaeacians (*θ* 560).

288. **συναλγῶ**: "thy sorrow aches in me." The variety of expressions for sympathy is noteworthy (161, 243, 274, 303, 414, 1059). — **ἴσθι**: an excellent touch; the insistence upon his sympathy casts just a shadow of doubt on his sincerity in contrast with the unaffected pity of the nymphs.

289. Multum ualet communio sanguinis (Cic. *Pro Roscio Amer.* 22. 63). — **τὸ συγγενές**: since he is the son of Uranus and Gaea. The villagers of Loukka in Zacynthus sing a song to-day, which runs: Καλὸ ποῦ εἶναι, τὸ σύγενο ν' ἦναι συμμαζωμένο | Καὶ σὲ καλὸ καὶ σὲ κακὸ ν' ἦναι συντροφεμένο, 'Kinship is an excellent bond of

290 ἐσαναγκάζει, χωρίς τε γένους
οὐκ ἔστιν ὅτῳ μείζονα μοῖραν
νείμαιμ' ἢ σοί.
γνώσῃ δὲ τάδ' ὡς ἔτυμ', οὐδὲ μάτην
χαριτογλωσσεῖν ἔνι μοι· φέρε γὰρ
295 σήμαιν' ὅ τι χρή σοι συμπράσσειν·

affection, which keeps us in weal and in woe standing loyal together.' Cp. 39. See on 14. — **δοκῶ**: Ion. for *δοκεῖ μοι*, seldom = *I think* in Att., though this use is not excluded. So Chaucer "it thinketh me."

290. **ἐσαναγκάζει**: *constrains*. The cpd. is unusual. — **χωρίς**: *apart from*, whereas *ἄνευ* = *sine*. But the best authors sometimes neglect the distinction. — **τέ . . . τέ**: never in Att. inscr., but occasionally in the orators, especially Lys. and Isoc., to connect sentences (never words).

291. **μοῖραν**: *part* (of consideration) *due*, *honor*. Cp. Eur. *Suppl.* 241 *νέμοντες τῷ φθόνῳ πλέον μέρος*, Soph. *Tr.* 1238 *νέμειν ἐμοὶ φθίνοντι μοῖραν*, Plato, *Crat.* 398 B *μεγάλην μοῖραν καὶ τιμὴν ἔχει*.

292. **νείμαιμι**: without *ἄν* simply because *οὐκ ἔστιν ὅτῳ* = *οὐκ ἔστιν ὅπως τινι* = *πῶς ἄν* = *οὐκ ἄν*. Except in a few fixed phrases the pure opt. is not used for opt. with *ἄν* in Attic. All the so-called examples are of the same type (exc. those in direct questions). It is prob. a relic, and was handed down as a formula, *οὐκ ἔστιν ὅτῳ* satisfying *ἄν*'s claim. In 291 there is an *-αν* just before the opt., which cheats the ear and the regimen. So the Eng. possessive ("innocence' white soul"), GMT. 241, GS. 450.

293. **τάδε**: proleptic. — **ἔτυμα**: *real*, Ion. for *ὀρθά*. Cp. *ἐτυμολογία*, *ὀρθοέπεια*. *ἀληθές* = *candid*; *τὸ ὄν* = *that which really is*.

294. **χαριτογλωσσεῖν**: *gloze*)(*tell simple sooth*, *i.e.* *ἔτυμα* — in deed as well as in word to be a friend: *μή μοι ἀνὴρ εἴη γλώσσῃ φίλος, ἀλλὰ καὶ ἔργῳ* (Theogn. 973). Cp. *Cho.* 266 *γλώσσης χάριν δὲ πάντ' ἀπαγγελεῖ*, Eur. *Or.* 1514 *γλώσσῃ χαρίζει*. See on 180. — **ἔνι μοι**: = *ἔνεστί μοι* = *ἔν τῇ φύσει ἔνεστί μοι*. Cp. Eur. *Bacch.* 316 *ἐν τῇ φύσει | τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' ἀεί*.

295. **σήμαινε**: *show in detail* (pres.), but *σήμηνον* (564), *show* (aor.), insisting on the accomplishment of the action.

οὐ γάρ ποτ' ἐρεῖς ὡς Ὠκεανοῦ
φίλος ἐστὶ βεβαιότερός σοι.

ΠΡΟΜΗΘΕΥΣ

ἔα, τί χρῆμα; καὶ σὺ δὴ πόνων ἐμῶν
ἥκεις ἐπόπτης; πῶς ἐτόλμησας, λιπὼν
ἐπώνυμόν τε ῥεῦμα καὶ πετρηρεφῆ
αὐτόκτιτ' ἄντρα, τὴν σιδηρομήτορα
ἐλθεῖν ἐς αἶαν; ἦ θεωρήσων τύχας
ἐμὰς ἀφίξαι καὶ συνασχαλῶν κακοῖς;
δέρκου θέαμα, τόνδε τὸν Διὸς φίλον,
τὸν συγκαταστήσαντα τὴν τυραννίδα,

296. Ὠκεανοῦ: 3d pers., informing the audience who the visitor is. — The use of the proper name for the pers. pron. is a marked feature of tragedy.

297. Cp. Eur. *Fr.* 903 οὐκ ἔστι λύπης ἄλλο φάρμακον βροτοῖς | ὡς ἀνδρὸς ἐσθλοῦ καὶ φίλου παραίνεσις. — The trochaic caesura in the paroemiac is rare.

298. τί χρῆμα: *che cosa?* often added to ἔα (exclamation of surprise). The Italians even omit *che* and make *cosa* do duty for the interrogative.

299. ἐπόπτης: = θεωρός (118). Cp. 302, *Sept.* 640 πατρῴας γῆς ἐποπτῆρας.

300. πετρηρεφῆ: *rock-roofed.* Cp. Eur. *Cycl.* 82 ἄντρα δ' ἐς πετρηρεφῆ | ποίμνας ἀθροῖσαι.

301. Cp. 133. — αὐτόκτιτα: *self-formed, i.e.* natural — Vergil's *vivo saxo.* — σιδηρομήτορα: *mother of iron* (of Scythia). Cp. θ 47 μητέρα θηρῶν, Milton, *P.L.* 1. 673 "In his womb was hid metallic ore." According to Pliny the art of casting bronze was discovered by the Scythians. Cp. *Sept.* 817 Σκύθῃ σιδήρῳ.

302. αἶαν: prose γῆν (only twice in Soph., but often in Eur. and Aesch.). — θεωρήσων: *to gaze on.* The fut. participle is modal (exc. in O.O. relations).

303. συνασχαλῶν: from συνασχάλλω, not -άω (161).

304. δέρκου θέαμα: almost = *specta spectaculum.* Cp. 241. — τόνδε: = μέ (deictic and proleptic).

305. *That aided him in the stablishment of his power.* — συγκαταστήσαντα: = συνιδρύσαντα,

οἷαις ὑπ' αὐτοῦ πημοναῖσι κάμπτομαι.

ΩΚΕΑΝΟΣ

ὁρῶ, Προμηθεῦ, καὶ παραινέσαι γέ σοι
θέλω τὰ λῷστα, καίπερ ὄντι ποικίλῳ.
γίγνωσκε σαυτὸν καὶ μεθάρμοσαι τρόπους

one of the many words that entitled the poet to be called "thundering Aeschylus." Cp. 109, 861, 866, *Sept.* 614 (συγκαθελκυσθήσεται), *Suppl.* 286 (ἀστυγειτονουμένην).

306. See on 237.

307. ὁρῶ, Προμηθεῦ: so the chorus (144). — γέ: emphasizing the fact that νουθετήσεις and παραινέσεις lay nearest his heart. The good old man of the sea is now about to admonish one who ordinarily needs advice least; the recommendations of the well-meaning friend are calculated to incite the stiff-necked Titan to further resistance. As Pseudo-Isocrates says (1. 31), μηδὲ φιλαίτιος ὦν, βαρὺ γάρ, μηδὲ φιλεπιτιμητής, παροξυντικὸν γάρ. — So the young Elihu to Job: "I pray thee, hear my speeches, and hearken to all my words" (33. 1).

308. θέλω: see on 177. — ποικίλῳ: *various*, hence *shrewd* (δεινῷ, συνετῷ, ἐπιστήμονι). Cp. 62 and the epithets of Hesiod (*Theog.* 520): ποικίλος, αἰολόμητις, 546 ἀγκυλόμητις, 616 πολύδρις. Oceanus is not speaking with a sneer, as some suppose.

309. "Those who know | Themselves, who wisely take | Their way through life, and bow | To what they cannot break" (Matthew Arnold, *Empedocles*). — γίγνωσκε σαυτόν: *learn to know thyself* (endeavor): γνῶθι σεαυτόν, *come to a knowledge of thyself* (attainment). Cp. 327, 334, GS. 303. — Praecepto monitus, saepe te considera (Phaedr. 3. 8. 1), "Examinez-vous bien, et vous verrez qu'il y aura toujours de votre faute" (Lesage, *Gil Blas*), "Full wys is he that can him-selven knowe (*Monkes Tale* 3329). — The Greeks (and the French) recognize a certain bluntness about the imv. The pres. is not so abrupt, so urgent, as the aorist. — This proverb (as μηδὲν ἄγαν 318, 327, comp. 507, 543) the Greek applied to all the phases of life. Like θνητὰ φρονεῖν, καιρὸν ὅρα, etc., they arose and flourished on Ionic soil, and in the modern world have evoked a prodigious philosophic literature. "E caelo de-

310 νέους· νέος γὰρ καὶ τύραννος ἐν θεοῖς.
εἰ δ' ὧδε τραχεῖς καὶ τεθηγμένους λόγους
ῥίψεις, τάχ' ἄν σου καὶ μακρὰν ἀνωτέρω
θακῶν κλύοι Ζεύς, ὥστε σοι τὸν νῦν χόλον

scendit *γνῶθι σεαυτόν*," says Juvenal (*Sat.* 4. 11. 27). Socrates based all knowledge on an obedience to this commandment. — "Once read thy own breast right.... Man gets no other light. ... Sink in thyself! There ask what ails thee" (Arnold, *Emped.*). In the *Charmides* of Plato, Critias maintains that τὸ γιγνώσκειν ἑαυτόν is the same as σωφροσύνη. — **μεθάρμοσαι τρόπους**: "Amend your ways and your doings" (*Jer.* 7. 3), "Self is sin-obstinate, if self amend not" (Old Eng. Play).

311. **τεθηγμένους**: *whetted* ("speak daggers"). Cp. Soph. *Ai.* 584 γλῶσσά σου τεθηγμένη, *Sept.* 715 τεθηγμένον τοί μ' οὐκ ἀπαμβλυνεῖς λόγῳ, Eur. *Or.* 1625 λῆμ' ἔχων τεθηγμένον, *Hipp.* 689 ὀργῇ συντεθηγμένος φρένας, *Psalms* 64. 3 "Whet their tongue like a sword ... shoot their arrows, even bitter words." The Greeks were freer than we in the use of γλῶσσα (χάλκευε γλῶσσαν Pind. *P.* 1. 86), but Holofernes speaks of a "tongue filed" (*L.L.L.* 5. 1).

312. **ῥίψεις**: *hurlest forth*, like a thunderbolt (1043). Cp. 932, Eur. *Alc.* 679 νεανίας λόγους ῥίπτων, *Hec.* 334 λόγοι ... μάτην ῥιφθέντες, Hdt. 4. 142 ταῦτα ... ἐς Ἴωνας ἀπέρριπται. — The condition is monitory; hence the fut. indic. (of which there are almost three times as many cases in Aesch. as of the subjv.; in Soph. and Eur. they are more evenly balanced). GMT. 447. — **τάχα**: *haply*. Aristotle says (*Rhet.* 2. 13. 1) that old men have met with so many failures that they are not sure of anything: οἴονται, ἴσασι δ' οὐδέν, καὶ ἀμφισβητοῦντες προστιθέασιν ἀεὶ τὸ "ἴσως" καὶ "τάχα," καὶ πάντα λέγουσιν οὕτω, παγίως (*positively*) οὐδέν. — **καὶ μακρὰν κτέ.**: *though seated high above.* — Oceanus warns his friend that Zeus may "give him a punishment fit for his mischief," that "with reiterated crimes he might | Heap on himself damnation." — **μακράν**: adverbial. — **ἀνωτέρω**: only here in Aeschylus.

313. "I dare not speak lest Heaven's fell King | Should hear" (Shelley, *P.U.* 1. 140). — **θακῶν**: prose καθεζόμενος. — **κλύοι**: with ἄν as durative fut., the indic. being ambiguous (both durative and aoristic), τάχα toning down the

παρόντα μόχθων παιδιὰν εἶναι δοκεῖν.
ἀλλ', ὦ ταλαίπωρ', ἃς ἔχεις ὀργὰς ἄφες,
ζήτει δὲ τῶνδε πημάτων ἀπαλλαγάς.
ἀρχαῖ' ἴσως σοι φαίνομαι λέγειν τάδε·
τοιαῦτα μέντοι τῆς ἄγαν ὑψηγόρου

assertion to a bare possibility. — **χόλον**: with *μόχθων*. Cp. *Eum.* 500 *κότος τις ἐργμάτων*. See App.

314. **παιδιάν**: *iocum.*

315. "Let reason moderate your rage a little," *ἀνδρῶν γάρ ἐστιν ἐνδίκων τε καὶ σοφῶν, | ἐν τοῖς κακοῖσι μὴ τεθυμῶσθαι θεοῖς* (*Fr.* 358). — **ἃς ἔχεις**: = an adj. modifying *ὀργάς* (= *τὰς σαυτοῦ*). So in prose the rel. (clause) may do duty for the article. — **ὀργάς**: *irae* (wrathy moods), "this temper . . . | Mood it and brood it in your breast" (John Byron). — **ἄφες**: *put away* at once (aor.), but **ζήτει** (316) *endeavor to find* (pres.). Cp. Eur. *Hipp.* 473 *λῆγε μὲν* (*make an effort*) *κακῶν φρενῶν, | λῆξον δ' ὑβρίζουσα.*

317. "All proverbs in his speech, he's proverbs all. | Why speaks he proverbs? | Because he would speak truth, | And proverbs you'll confess are old-said sooth" (Old Eng. Play). — **ἀρχαῖα**: *vieilleries*, "old saws and outworn sense," hence *ἡλίθια, μῶρα*. Cp. Ar. *Plut.* 323 *ἀρχαῖον καὶ σαπρόν, Nub.* 984 *ἀρχαῖα καὶ Διπολιώδη* (*Noachian*) *καὶ τεττίγων ἀνάμεστα, ἁρμόττει δὲ γνωμολογεῖν* (*speak in maxims*) *ἡλικίᾳ μὲν πρεσβυτέροις* (Aristotle, *Rhet.* 2. 21. 9). Cp. also Dogberry in *Much Ado* (3. 5), the fool in *Lear*, Touchstone in *As You Like It* (3. 3), old Justice, who is "full of wise saws and modern instances," and Costard in *Love's Labour's Lost.* — **φαίνομαι λέγειν**: see on 217.

318 f. *Such, however, proves to be the wages of too bold a tongue.* "Ful ofte for to muche speche | Hath many a man ben spilt" (*Maunciples Tale* 325), Hes. *O.D.* 719 f. *γλώσσης τοι θησαυρὸς ἐν ἀνθρώποισιν ἄριστος | φειδωλῆς, πλείστη δὲ χάρις κατὰ μέτρον ἰούσης*, Eur. *Bacch.* 386 *ἀχαλίνων στομάτων . . . τὸ τέλος δυστυχία*, Aesch. *Pers.* 818 *οὐχ ὑπέρφευ θνητὸν ὄντα χρὴ φρονεῖν.* — **μέντοι**: *i.e.* "no matter what you may think about my advice being out of date, it remains true." "Pride goeth before destruction and a haughty spirit before a fall" (*Proverbs* 16. 18). — **ὑψηγόρου**: *big talking*) (*μικρὸν διαλεγόμενοι*, Lys. 16. 19. Cp. *Rich. II.* 3. 2 "Boys, with women's voices, strive

γλώσσης, Προμηθεῦ, τἀπίχειρα γίγνεται.
σὺ δ' οὐδέπω ταπεινὸς οὐδ' εἴκεις κακοῖς,
πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.
οὔκουν ἔμοιγε χρώμενος διδασκάλῳ
πρὸς κέντρα κῶλον ἐκτενεῖς, ὁρῶν ὅτι
τραχὺς μόναρχος οὐδ' ὑπεύθυνος κρατεῖ.
καὶ νῦν ἐγὼ μὲν εἶμι καὶ πειράσομαι

to speak big," Plato, *Apol.* 20 E ἐὰν δόξω τι ὑμῖν μέγα λέγειν, Ar. *Ran.* 835 μὴ μεγάλα λίαν λέγε, Theogn. 25 μήποτ' . . . ἀγορᾶσθαι ἔπος μέγα.

319. A freq. sentiment in the Greek poets. Cp. Pind. *O.* 1. 85 ἀκέρδεια λέλογχεν θαμινὰ κακαγόρος. — ἐπίχειρα: *pay* (for the laborer, χειροτέχνης). Cp. Plato, *Rep.* 608 C τά γε μέγιστα ἐπίχειρα ἀρετῆς, Ar. *Vesp.* 581 ταύτης ἐπίχειρα.

320. σύ: εἶ is dispensed with. See on 42. — ταπεινός: *humilis*, extremely rare in this sense, usually = *grovelling, low.* — εἴκεις κακοῖς: cp. Soph. *Ant.* 472 εἴκειν δ' οὐκ ἐπίσταται κακοῖς (*to evils dire she knoweth not to yield*). To the Greek there was nothing admirable in the action of a man who refused to bend under the weight of disaster; but the unyieldingness of a woman situated as Antigone marked the heroic.

321. Cp. *Pers.* 531 μὴ καί τι πρὸς κακοῖσι προσθῆται κακόν, Eur. *Hipp.* 874 ἄλλο πρὸς κακῷ κακόν. — δέ: fourth word in the verse because the preceding words are closely linked together. Cp. 381.

323 ff. πρὸς κέντρα κῶλον ἐκτενεῖς: paraphrase of a homely and oft-quoted proverb from Aeschylus to Paul. Cp. *Ag.* 1624 πρὸς κέντρα μὴ λάκτιζε, Pind. *P.* 2. 173 ποτὶ κέντρον λακτιζέμεν ὀλισθηρὸς . . . οἶμος, "To kick at the goad | But lengthens the road," *Acts* 9. 5 and 26. 14, Ter. *Phorm.* 1. 2. 28 aduorsum stimulum calces, Ammian. Marcell. 18. 19 ne contra acumina calcitraret, Dante, *Inferno* 9. 94 f. "Perchè ricalcitrate a quella voglia." The fut. ἐκτενεῖς is used as a familiar (not *harsh*) imv., as the Countess says to the Clown in *All's Well* (1. 3), "You'll be gone, Sir Knave, and do as I command you."

324. ὑπεύθυνος: like the officeholders in Athens. None may ask of Zeus an accounting of his stewardship.

325. εἶμι: fut. of ἔρχομαι in

ἐὰν δύνωμαι τῶνδέ σ' ἐκλῦσαι πόνων·
σὺ δ' ἡσύχαζε μηδ' ἄγαν λαβροστόμει.
ἢ οὐκ οἶσθ', ἀκριβῶς ὢν περισσόφρων, ὅτι
γλώσσῃ ματαίᾳ ζημία προστρίβεται;

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ζηλῶ σ' ὀθούνεκ' ἐκτὸς αἰτίας κυρεῖς,
τούτων μετασχεῖν καὶ τετολμηκὼς ἐμοί.

standard prose, but ἰών, ἰέναι are pres. as well.

326. **ἐάν**: the inscriptional form; ἤν the Thucydidean form (to avoid common phraseology?); ἄν late (but see Lys. 22). — **ἐκλῦσαι**: with δύνωμαι. Cp. Plato, *Legg.* 638 E πειρώμενος ἂν ἄρα δύνωμαι.

327. *Make an effort to hold thy peace and bridle thy all too unruly tongue* (= γλώσσης μάλιστα πανταχοῦ κράτει), "Mässige deinen Zorn; es fallen die Funken des Zornes erst auf Dich" (Herder), φρονεῖν δὲ θνητὸν ὄντ' οὐ χρὴ μέγα (Eur. *Fr.* 77). — **λαβροστόμει**: cp. Soph *Ai.* 1147 τὸ σὸν λάβρον στόμα. 328. **ἀκριβῶς**: = ἄκρως, with περισσο- = a double superlative (περισσόφρων = λίαν συνετός) — remonstrance, not irony.

329. "Where the tongue wags, ruin never lags" (Mrs. Browning). Not quite so harsh is πληγὰς ἀεὶ προστρίβεται τοῖς οἰκέταις (Ar. *Eq.* 5). Cp. Soph. *Ant.* 127 Ζεὺς γὰρ μεγάλης γλώσσης κόμπους | ὑπερεχθαίρει (*Zeus abominates the boasts of a great tongue*), Sen. *Thyestes* 613 quem dies vidit veniens superbum, | hunc dies vidit fugiens iacentem. — **ματαίᾳ**: = λαβροστόμῳ. — **προστρίβεται**: empiric present.

330. Observe the symmetry in the number of verses (in 320–339). — **ζηλῶ σε**: *I gratulate thy fortune* (= μακαρίζω σε, *sc.* 'that thou art not held guilty as well as I'). Cp. Eur. *Med.* 60. — **ὀθούνεκα**: trag. for ὅτι. — **ἐκτὸς αἰτίας**: cp. Soph. *Ant.* 445 ἔξω βαρείας αἰτίας. — **κυρεῖς**: *tu te trouves* = εἶ, τυγχάνεις ὤν, though occasionally in Ion. prose = τυγχάνειν (*nancisci*); as a copula practically confined to tragedy.

331. *E'en daring to share my trials*, — "thou hast had the temerity to sympathize with me in my affliction; I congratulate thee that the act has not brought dire

καὶ νῦν ἔασον μηδέ σοι μελησάτω.
πάντως γὰρ οὐ πείσεις νιν· οὐ γὰρ εὐπιθής.
πάπταινε δ' αὐτὸς μή τι πημανθῇς ὁδῷ.

ΩΚΕΑΝΟΣ

335 πολλῷ γ' ἀμείνων τοὺς πέλας φρενοῦν ἔφυς
ἢ σαυτόν· ἔργῳ κοὐ λόγῳ τεκμαίρομαι.
ὁρμώμενον δὲ μηδαμῶς ἀντισπάσῃς.
αὐχῶ γὰρ, αὐχῶ τήνδε δωρειὰν ἐμοὶ
δώσειν Δί', ὥστε τῶνδέ σ' ἐκλῦσαι πόνων.

punishment on thy own head." Cp. 274.

332. ἔασον: *let be, have done.* Cp. Φ 221 ἄγε δή, καὶ ἔασον. — μηδέ: instead of καὶ μή (ἔασον neg. in character). — μελησάτω: cp. 1002 f. The 3d pers. of the aor. imv. in prohibitions is found in all departments of literature, but rarely the 2d in any domain (none in the orators).

333. Note the alliteration — the π of caution. Oceanus is warned to be more ware. — πάντως . . . οὐ: more emphatic than οὐδαμῶς. Cp. 1053, Eur. *Hipp.* 1062. — νίν: = αὐτόν. See on 46. — εὐπιθής: cp. 34.

334. πάπταινε: *circumspice*, Ep., rare in trag., freq. in Pindar. Cp. 1034. — πημανθῇς: = βλαβῇς. — ὁδῷ: *mission* = ἐὰν ἔλθῃς. Cp. 951, *Sept.* 37 μὴ ματᾶν ὁδῷ.

335. πολλῷ: rare in this sense in some authors (Aeschines prefers πολύ). — τοὺς πέλας: not "die Nächsten," "les prochains," but "autrui," those who have any relations whatsoever with us, not belonging to the group οἰκεῖοι, ἐπιτήδειοι, φίλοι, ἀναγκαῖοι. — πέλας is archaic and poet. for πλησίον. — φρενοῦν: *instruct.* — ἔφυς: = οἷος εἶ.

336. ἔργῳ κοὐ λόγῳ: a common and natural contrast in a state where the ἥττων λόγος became the κρείττων under the skillful manipulation of the σοφισταί. Cp. 1080. — τεκμαίρομαι: *draw conclusions* from premises (τεκμήρια).

337. 'I go, and prithee stay me not.'

338. αὐχῶ: *I vaunt*, i.e. *feel confident*, — repeated to enforce the entreaty in 337. — δωρειάν: the older form, but δωρεάν prevails at the end of the fifth century.

339. The result clause is really

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τὰ μέν σ' ἐπαινῶ κοὐδαμῇ λήξω ποτέ·
προθυμίας γὰρ οὐδὲν ἐλλείπεις. ἀτὰρ
μηδὲν πόνει· μάτην γὰρ οὐδὲν ὠφελῶν
ἐμοὶ πονήσεις, εἴ τι καὶ πονεῖν θέλεις.
ἀλλ' ἡσύχαζε σαυτὸν ἐκποδὼν ἔχων·
ἐγὼ γὰρ οὐκ, εἰ δυστυχῶ, τοῦδ' εἵνεκα
θέλοιμ' ἂν ὡς πλείστοισι πημονὰς τυχεῖν.
οὐ δῆτ', ἐπεί με καὶ κασιγνήτου τύχαι

epexegetic of δωρειάν. — **ἐκλῦσαι**: the inf. representing the imv. or opt. is in the fut. sphere.

340. **τὰ μέν**: *in part* (followed by ἀτάρ). — **ἐπαινῶ**:) (μέμφομαι = *I thank you.* Cp. [Theogn.] 203 τὰ μέν σ' αἰνῶ, τὰ δὲ μέμφομαι. — **λήξω**: *sc.* ἐπαινοῦσα = ἐπαινέσομαι ἀεί.

341. **προθυμίας**: gen. of want. — **οὐδέν**: adv. — **ἐλλείπεις**: cpds. with ἐν are practical (instant pressing interest); ἐπιλείπειν, *fail;* καταλείπειν, *hinterlassen;* ἀπολείπειν, *verlassen;* λείπειν (299, 731, 734), *leave* (colorless). — **ἀτάρ**: belongs to the *sermo familiaris.*

342. **μηδὲν πόνει**: pres. (desistance) = λῆξον πονῶν = ἔασον (332). — **ὠφελῶν**: naturally can, and often does, take the dat., usu. in the dramatic poets (acc. 507), but occasionally also in prose. Cp. *Pers.* 842 τοῖς θανοῦσι πλοῦτος οὐδὲν ὠφελεῖ.

343. **εἴ τι . . . θέλεις**: there is no "contemptuous doubt" in these words. Cp. Soph. *Tr.* 228 χαρτὸν εἴ τι καὶ φέρεις.

344. **ἐκποδὼν ἔχων**: *keeping out* (of it). Cp. Xen. *Cyr.* 1. 37 συμβουλεύουσιν ἐκποδὼν ἔχειν ἑαυτόν.

345 f. Prometheus does not believe κατὰ τὸν ἀνθρώπινον λογισμόν solamen miseris socios habuisse doloris (Spinoza, *Eth.* 4. 57), but rather with Cicero (*De Off.* 3. 6. 30) suum cuique incommodum (*discomfort*) ferendum est, potius quam de alterius commodis detrahendum. Cp. 446. — **εἵνεκα**: Ion. and Ep. for ἕνεκα (οὕνεκα not trag.). Cp. κεινός, ξεῖνος.

346. **τυχεῖν**: = γενέσθαι. Cp. *Pers.* 706 πήματ' ἂν τύχοι βροτοῖς.

347–372. A magnificent description: "l'extrême limite," says Patin, "où parvient quelquefois l'audacieux génie d'Eschyle."

347 f. **δῆτα**: emphasizes οὐ. — **κασιγνήτου**: prose ἀδελφοῦ.

τείρουσ' Ἄτλαντος, ὃς πρὸς ἑσπέρους τόπους
ἕστηκε κίον' οὐρανοῦ τε καὶ χθονὸς
ὤμοις ἐρείδων, ἄχθος οὐκ εὐάγκαλον.
τὸν γηγενῆ τε Κιλικίων οἰκήτορα

348. **τείρουσι**: *vexant*; Ep. = λυποῦσι (mental and physical). Cp. Isoc. *Epist.* 8. 2 χαλεπῶς φέροντες . . . λυπουμένους. — **Ἄτλαντος**: shows that the poet preserved the Hesiodic tradition with reference to the Titan's father (Ἰαπετιονίδης), in spite of the fact that he represents Prometheus as the son of Themis. — Cp. Hes. *Theog.* 517 Ἄτλας δ' οὐρανὸν εὐρὺν ἔχει . . . πείρασιν ἐν γαίης, πρόπαρ Ἑσπερίδων . . . κεφαλῇ τε καὶ ἀκαμάτοισι χέρεσσιν. — **πρὸς Ἑσπέρους τόπους**: the prep. denotes the direction and the plur. the general location (*westward*).

349. **ἕστηκε**: virtual pres. — **κίον' οὐρανοῦ**: cp. Pind. *P.* 1. 35 κίων δ' οὐρανία συνέχει (Aetna), Hdt. 4. 184 ἔστι δὲ (Atlas) στεινὸν καὶ κυκλοτερὲς πάντῃ, ὑψηλὸν δὲ οὕτω δή τι λέγεται ὡς τὰς κορυφὰς αὐτοῦ οὐχ οἷά τε εἶναι ἰδέσθαι . . . τοῦτον κίονα τοῦ οὐρανοῦ λέγουσι οἱ ἐπιχώριοι εἶναι, Verg. *Aen.* 4. 248 ff. Atlantis cinctum adsidue cui nubibus atris | piniferum caput et uento pulsatur et imbri, | nix umeros infusa tegit.

350. **ἐρείδων**: *propping*. Pausanias uses ἀνέχων, showing that the conception of propping pillars that keep the earth and sky apart (α 53) had been transformed into the idea that the Titan himself was the κίων. Aeschylus follows Homer, not Hesiod. For the various interpretations of the Homeric passage see Roscher, *Lex. der griech. u. röm. Myth.* 1. 704. Being πελώρια the giants were compared to tops of mountains: τὴν δὲ γυναῖκα εὗρον ὅσην τ' ὄρεος κορυφήν (κ 113). Polyphemus is like ῥίῳ ὑληέντι ὑψηλῶν ὀρέων. — **οὐκ εὐάγκαλον**: *not easily borne* (litotes).

351 ff. A reflex of Pindar's description (*P.* 1. 30). Cp. Hes. *Theog.* 820 ἐπεὶ Τιτῆνας ἀπ' οὐρανοῦ ἐξέλασε Ζεύς, | ὁπλότατον τέκε παῖδα Τυφωέα Γαῖα πελώρη | . . . ἐκ δέ οἱ ὤμων ἦν ἑκατὸν κεφαλαὶ ὄφιος, δεινοῖο δράκοντος. — **γηγενῆ**: τὸν ἐκ τῆς γῆς γεννηθέντα Τιτᾶνα. — **τέ**: first syl. of a tribrach (usually, however, the *last*, or a monosyllabic particle closely connected with the preceding word). — **Κιλικίων κτέ.**: τόν ποτε | Κιλίκιον θρέψεν πολυώνυμον ἄντρον· νῦν γε μὰν | ταί θ' ὑπὲρ Κύμας ἁλιερκέες ὄχθαι | Σικελία τ' αὐτοῦ πιέζει στέρνα λαχνάεντα (Pind. *P.* 1. 17). His bed

ἄντρων ἰδὼν ᾤκτιρα, δάιον τέρας
ἑκατογκάρανον πρὸς βίαν χειρούμενον,
Τυφῶνα θοῦρον, πᾶσι δ' ἀντέστη θεοῖς,
σμερδναῖσι γαμφηλαῖσι συρίζων φόβον·

was said to be ἐν Ἀρίμοις (B 783), which was in Cilicia. "Titanian, of Earth born, that warr'd on Jove . . . or Typhon, whom the den | By ancient Tarsus held" (Milton, *P.L.* 1. 198), "Doth thy fierce soul still deplore | The ancient rout by the Cilician hills?" (Arnold, *Emped.*). — **οἰκήτορα**: = οἰκοῦντα. The part. emphasizes the action, the substantive the *character*. Cp. Ben Jonson's note to the reader in the *Alchemist*: "If thou beest more, thou art an understander," Shakspere's "Neither a borrower nor a lender be," *Ag.* 225 θυτὴρ γενέσθαι θυγατρός, Thuc. 2. 23. 2 κωλυτὴς γίγνοιτο, Antiph. 1. 11 βασανιστὴς γενέσθαι . . . βασανίσαι, Andoc. 1. 19 μηνύσαιμι . . . καὶ μηνυτὴς γενοίμην.

352. **ᾤκτιρα**: *I took compassion on* (aor.), ordinary prose ἠλέησα, which does not occur in Aesch.; but cp. ἐλεινός (246); οἰκτίρειν has to do with emotion, ἐλεεῖν with action, hence *Almosen*, *alms*, *eleemosynary*. — **δάιον**: *destructive* (orig. *burning*); Ep. and Dor. for πολέμιος (prose and inscriptional).

353. **ἑκατογκάρανον**: "hundred" is a round number, convenient for the designation of a πλῆθος. Briareus has a hundred hands, the viper of Aeacus a hundred heads (Ar. *Ran.* 473). Cp. Hes. *Theog.* 150 τῶν ἑκατὸν μὲν χεῖρες ἀπ' ὤμων ἀίσσοντο | ἄπλαστοι, κεφαλαὶ δὲ ἑκάστῳ πεντήκοντα. In *Çakuntala* (Act 6) Matali tells Dushyanti there is a race of giants, the descendants of Kalanemi (a Daitya with a hundred arms and heads), whom the gods find difficulty in subduing. — **πρὸς βίαν**: *amain* = βίᾳ (380).

354. **Τυφῶνα**: *Smoke* (of the volcano), then a dust-storm: "The red-hot breath of the most lone Simoom | Which dwells but in the desert, and sweeps o'er | The barren sands" (Byron, *Manfred* 3. 1). τῦφος signifies τὴν ἀνάδοσιν τὴν ἐκ τῆς γῆς, and is the δαίμων τῶν ἀτμῶν (*typhoid*) καὶ τοῦ ὑπογείου καὶ εἰς σεισμοὺς καὶ ἡφαιστείους ἐκρήξεις ἐκδηλουμένου πυρός (*Ety. Mag.* p. 772. 50). — **θοῦρον**: *furious*, Homeric epithet of Ares, esp. applicable to a τυφώς. — **δέ**: the continuation of the description by participles and adjectives would have been too cumbrous.

355. *With horrid jaws hissing*

ἐξ ὀμμάτων δ' ἤστραπτε γοργωπὸν σέλας,
ὡς τὴν Διὸς τυραννίδ' ἐκπέρσων βίᾳ·
ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἄγρυπνον βέλος,
καταιβάτης κεραυνὸς ἐκπνέων φλόγα,
ὃς αὐτὸν ἐξέπληξε τῶν ὑψηγόρων

terror. Cp. Hes. *Theog*. 826 ff. γλώσσῃσι δνοφερῇσι λελιχμότες, ἐκ δέ οἱ ὄσσων | θεσπεσίῃς κεφαλῇσιν ὑπ' ὀφρύσι πῦρ ἀμάρυσσε (*darted*), | πασέων δ' ἐκ κεφαλέων πῦρ καίετο δερκομένοιο. The sound echoes the sense. Cp. 992 ff., 1015–1025, 1043–1052, 1081–1088, Plato, *Crat*. 427 A διὰ τοῦ φῖ καὶ τοῦ ψῖ καὶ τοῦ σῖγμα καὶ τοῦ ζῆτα, ὅτι πνευματώδη τὰ γράμματα, πάντα τὰ τοιαῦτα μεμίμηται αὐτοῖς ὀνομάζων, οἷον τὸ ζέον καὶ τὸ σείεσθαι καὶ ὅλως σεισμόν. — **σμερδναῖσι**: Ep. = σμερδαλέαις = prose φοβεραῖς. — **γαμφηλαῖσι**: Ep. = γνάθοις. — **συρίζων**: Typho had snake heads. — **φόβον**: = φοβερὸν συριγμόν. Cp. *Sept*. 498 φόβον βλέπων.

356. *And from his eyes the lurid lightning's flash flamed forth*. — "and every eye | Glared lightning, and shot forth pernicious fire" (Milton, *P.L*. 6. 848). — **ἤστραπτε**: trans. See on 168. — **γοργωπόν**: cp. 253, 667, *Sept*. 537 (γοργὸν ὄμμα). Athena was γοργῶπις. Odysseus is afraid of seeing a γοργείη κεφαλή in Hades.

357. **ὡς . . . ἐκπέρσων**: *determined to destroy* (O.O.); prose διαφθερῶν. — **τυραννίδα**: "the tyranny of heaven" (Milton, *P.L*. 1. 124). — **βίᾳ**: (take) *by storm*, — intensely personal (cp. Κράτος καὶ Βία), whereas ἀνάγκη is impers. Both signify overpowering might.

358. Cp. 667. — **αὐτῷ**: dat. of interest. — **ἄγρυπνον**: *unsleeping* (epithet transferred to the thing). Zeus was ever watchful. — καί κεν ὄγε (Typho) θνητοῖσι καὶ ἀθανάτοισι ἄναξεν, | εἰ μὴ ἃρ' ὀξὺ νόησε πατὴρ ἀνδρῶν τε θεῶν τε (Hes. *Theog*. 837 f.); cp. Lycophr. 386 ἀγρύπνῳ προσκαθήμενος τέχνῃ, Ov. *Fast*. 6. 267 uigil ignis.

359. **καταιβάτης**: *downrushing*. Cp. Ar. *Pax* 42 Διὸς καταιβάτου, Lycophr. 383 καταιβάτης σκηπτός, Hor. *Od*. 3. 4. 43 Titanas immanemque turmam fulmine sustulerit caduco. — **ἐκπνέων φλόγα**: *breathing flame*. Cp. 917, Pind. *Fr*. 112 πῦρ πνέοντος κεραυνοῦ.

360. *Which smote him from his loud-mouthed vaunts*. Cp. Marlowe, 1 *Tamb*. 2. 6 "With such a giantly presumption, | To . . . dare the force of angry Jupiter? | . . . he thrust them underneath

κομπασμάτων. φρένας γὰρ εἰς αὐτὰς τυπεὶς
ἐφεψαλώθη κἀξεβροντήθη σθένος.
καὶ νῦν ἀχρεῖον καὶ παράορον δέμας
κεῖται στενωποῦ πλησίον θαλασσίου
ἰπούμενος ῥίζαισιν Αἰτναίαις ὕπο,
κορυφαῖς δ' ἐν ἄκραις ἥμενος μυδροκτυπεῖ

the hills, | And press'd out fire from their burning jaws." — **ἐξέπληξε**: literal (in 133 metaph. as well); the pass. (ἐξεπλάγη) has only the transferred sense.

361. **φρένας**: *midriff*, *praecordia* (the source of the ὑψηγόρων κομπασμάτων). So *heart* in Chaucer ("than herte may bythink," "the intellect . . . | That dwelled in his herte, sik and sore"). Cp. "stomach": "How tender-stomach'd you are" (Beaum. & Fl.), "Thy inward heart's contrition | Doth move my stomach in wonderful condition" (Old Eng. Play). The ancients called the diaphragm φρένες (διάφραγμα is a late word). Cp. 881. See on 34. — **τυπείς**: prose πληγείς.

362. *Was to cinder scathed and thunder-blasted of his strength.* "Was scorched to ashes by a sudden flash | Of the offended god's terrific eye" (Kalidasa, *Çakuntala* 3). "Vedeva Briareo, fitto dal tèlo | Celestial, giacer dall' altra parte, | Grave alla terra per lo mortal gelo" (Dante, *Purgatorio* 12. 28 ff.). — **ἐφεψαλώθη**: *was burnt to ashes* (φέψαλος = σπινθήρ = *charcoal spark*). — **σθένος**: acc. retained object (*robur tonitru expulsum et confectum est*). G. 1239, HA. 724 a, B. 340, 1, Gl. 534 b.

363 f. **ἀχρεῖον**: *helpless*. — **παράορον**: trag. form of παρήορον (*sprawling*). Cp. Milton, *P.L.* 1. 194 f. "His other parts besides | Prone on the flood, extended long and large, | Lay floating many a rood."

364. **στενωποῦ**: *narrows*. — **πλησίον**: *hard by* (only here). See on 335.

365. **ἰπούμενος**: *down-crushed*, a rare word = πιεζόμενος, ἀποθλιβόμενος. Cp. Ar. *Eq.* 924 ἰπούμενος ταῖς εἰσφοραῖς (*oppressed by taxes*), Pind. *O.* 4. 10 Αἶτναν ἔχεις | ἶπον ἀνεμόεσσαν ἑκατογκεφάλα Τυφῶνος. Typho feels the force of Hephaestus' blows on the anvil.

366 ff. Cp. Verg. *Aen.* 3. 578 fama est Enceladi semustum fulmine corpus | urgeri mole hac ingentemque insuper Aetnam | inpositam ruptis flammam

Ἥφαιστος, ἔνθεν ἐκραγήσονταί ποτε
ποταμοὶ πυρὸς δάπτοντες ἀγρίαις γνάθοις

expirare caminis, 8. 418 ff. subter specus et Cyclopum exesa caminis | antra Aetnaea tonant ualidique incudibus ictus | auditi referunt gemitus striduntque cauernis. — **ἥμενος**: Ep. for καθήμενος, καθεζόμενος. — **μυδροκτυπεῖ**: *hammers molten ore*. Cp. Eur. *H.F.* 992 μυδροκτύπον μίμημα. Thucydides speaks of three eruptions of Aetna (3. 116), the last of which occurred in 425. A fourth is mentioned by Diodorus as taking place in 395. In *Theog.* 860 Hesiod refers to the earliest known. — "The shattered side | Of thundering Aetna, whose combustible | And fuelled entrails thence conceiving fire | . . . aid the winds" (Milton, *P.L.* 1. 232 ff.). Cp. Lycurg. 95 τῆς Αἴτνης ῥύακος πυρὸς . . . τοῦτον δὲ ῥεῖν φασιν ἐπὶ τὴν ἄλλην χῶραν. The Greek is utilitarian — he thinks of the damage done; a modern poet thinks of the sublimity of the spectacle: "The volcano's fierce eruptive crest, | Whose splendor from the black abyss is flung, | While the scorched mountain, from whose burning breast | A temporary torturing flame is wrung, | Shines for a night of terror, then repels | Its fire back to the hell from whence it sprung, | The hell which in its entrails ever dwells" (Byron, *Prophecy of Dante*, Canto 3), "A vast flood of bowlders, liquefied | Metals, and molten sand | Hissing adown the mountain's grassy flanks" (Leopardi, *La Ginestra*). But cp. *Nero* 3. 3 "The fire increaseth and will not be stayed, | But like a stream that, tumbling from a hill, | O'erwhelms the fields, o'erwhelms the hopeful toil | O' the husbandman." So Pindar differs from the other Greek poets. Vv. 367–388 rest on Pindar, *P.* 1. 30–50. The remainder has its source in Hesiod.

368. **πυρός**: gen. of material (with the prep. in *Suppl.* 953 ἐκ κριθῶν μέθυ). — **δάπτοντες**: *devouring*, prose κατεσθίοντες. Cp. *Cho.* 281 ἀγρίαις γνάθοις λειχῆνας (*skin-eruptions*) ἐξέσθοντας, *Eum.* 1041 πυριδάπτῳ λαμπάδι, Eur. *Med.* 1187 παμφάγου πυρός, 1189 ἔδαπτον σάρκα, *La Ginestra* "The dread seething mass . . . | That pours adown the sandy back | . . . the prowling flood inexorable." Herodotus tells us that the Egyptians conceived fire to be a wild beast, πάντα δὲ αὐτὸ κατεσθίειν τάπερ ἂν λάβῃ (3. 16). Cp. Verg. *Georg.* 3. 566 artus sacer ignis edebat.

τῆς καλλικάρπου Σικελίας λευροὺς γύας·
τοιόνδε Τυφὼς ἐξαναζέσει χόλον,
θερμοῖς ἀπλάτου βέλεσι πυρπνόου ζάλης,
καίπερ κεραυνῷ Ζηνὸς ἠνθρακωμένος.
σὺ δ' οὐκ ἄπειρος, οὐδ' ἐμοῦ διδασκάλου
χρῄζεις· σεαυτὸν σῷζ' ὅπως ἐπίστασαι·

369. **καλλικάρπου**: *fair-fruited.* — **λευροὺς γύας**: = ἀφελεῖς ἀγρούς. Cp. 394.

370. *Such seething wrath will Typho boiling up spout forth.* Cp. Lycophr. 689 τυφῶνος ἀγρίου δέμας φλογμῷ ζέουσα. Typho is called χθόνιος δαίμων, *Sept.* 522, and is hated by gods and men. Cp. Eur. *Bacch.* 8 τυφόμενα Διὸς πυρὸς ἔτι ζῶσαν φλόγα, *smouldering with the still living flame of fire divine.* — The molten rock often covers many square miles. In Idaho there is an immense lava plain, whose scanty soil now supports sage brush. In the Western Ghats the lava has spread over an area greater than that of the Middle States and New England. The lava from Hekla and Mauna Loa flows like molasses. Vesuvius and Pêlée represent the explosive. So the volcanoes of Mexico and of the Andes.

371. *With streams of hot, appalling, surging soughs of fire.* A multiplication of adjectives is characteristic of poetry (esp. Aesch.), but common in Eng. prose. Cp. *Pers.* 316 ζαπληθῆ δάσκιον γενειάδα (*thick, bushy, red beard*), *Suppl.* 794 λίσσας αἰγίλιψ ἀπρόσδεικτος οἰόφρων κρεμὰς | γυπιὰς πέτρα, Bacchyl. 5. 97 καλυκοστεφάνου | σεμνᾶς χόλον Ἀρτέμιδος λευκωλένου. — **ἀπλάτου**: *unapproachable* = οὐ πλάτου (*Eum.* 53). Cp. Pind. *P.* 12. 15 ἀπλάτοις ὀφίων κεφαλαῖς. — **βέλεσι**: picturesque for ῥεύμασι.

372. **καίπερ**: see on 167. — **ἠνθρακωμένος**: *charred, incinerated.*

373. The poet reverts to the subject of the mission to Zeus. — **οὐκ ἄπειρος**: litotes. Oceanus is old, has seen much, has kept the same office for three administrations. The insinuation made by Prometheus is that he has been a time-server, a self-saver (374). — **ἐμοῦ διδασκάλου**: a retort to the counsellor's exhortation (322).

374. **χρῄζεις**: prose δέου (*indigis*), hence the gen. (*pers.* as well as *rei*). Cp. Soph. *O.T.* 597 οἱ σέθεν χρῄζοντες, 932 ὅτου χρῄζων. — **σεαυτὸν σῷζε**: double en-

375 ἐγὼ δὲ τὴν παροῦσαν ἀντλήσω τύχην,
ἔστ' ἂν Διὸς φρόνημα λωφήσῃ χόλου.

ΩΚΕΑΝΟΣ

οὔκουν, Προμηθεῦ, τοῦτο γιγνώσκεις, ὅτι
ὀργῆς νοσούσης εἰσὶν ἰατροὶ λόγοι;

deavor expressed (by the tense and by the voice). — **ὅπως**: = *ὅτῳ τρόπῳ*.

375. "I quaff the full cup of a present doom" (Mrs. Browning). — **ἀντλήσω**: *exantlabo* (= *exhauriam*) = *καρτερήσω, ὑπομενῶ*.

376. **ἔστ' ἄν**: prose *ἕως ἄν*. See on 457. — **λωφήσῃ**: see on 27, GMT. 617.

377–380. Ut Prometheus ille Aeschyli, cui cum dictum esset | 'Atqui, Prometheu, te hoc tenere existumo, | mederi posse rationem iracundiae,' respondit | 'siquidem qui tempestiuam medicinam admouens | non ad grauescens uulnus illidat manus' (Cic. *Tusc.* 3. 31).

377. **τοῦτο**: directing attention more sharply to the statement about to be made. Even *νομίζειν* can take *ὅτι* so. — **γιγνώσκεις**: = *οἶσθα* (as often).

378. *Words are a distempered temper's balm.* "Proverb-book bound up in folio, | Have ye no other sense to answer me | But every word a proverb? No other English?" (*Two Angry Women of Abingdon* 2. 1). Cp. *Pers.* 750 *νόσος φρενῶν*, Eur. *Fr.* 962 *ἄλλ' ἐπ' ἄλλῃ φάρμακον κεῖται νόσῳ· λυπουμένῳ μὲν μῦθος εὐμενὴς φίλων*, Isoc. 7. 39 *τῶν μὲν περὶ τὸ σῶμα νοσημάτων πολλαὶ θεραπεῖαι καὶ παντοδαπαὶ τοῖς ἰατροῖς εὕρηνται, ταῖς δὲ ψυχαῖς ταῖς νοσούσαις . . . οὐδέν ἐστιν ἄλλο φάρμακον πλὴν λόγος*, Menand. 23 *λύπης ἰατρός ἐστιν ἀνθρώποις λόγος*, 84 *οὔκ ἐστιν ὀργῆς, ὡς ἔοικεν, φάρμακον | ἀλλ' ἢ λόγος σπουδαῖος ἀνθρώπου φίλου*, Milton, *Samson Ag.* 184 ff. "Salve to thy sores; apt words have power to suage | The tumours of a fretful mind, | And are as balm to fester'd wounds." Aeschylus, like Plato, often refers to the physician and his *τέχνη* (475, 499, 878). — **ὀργῆς**: omission of the article with abstracts is often due to a desire to compress. A more archaic and solemn tone is given to the utterance. Oceanus is speaking *ἀρχαῖα* (317).

ΠΡΟΜΗΘΕΥΣ

ἐάν τις ἐν καιρῷ γε μαλθάσσῃ κέαρ
καὶ μὴ σφριγῶντα θυμὸν ἰσχναίνῃ βίᾳ.

ΩΚΕΑΝΟΣ

ἐν τῷ προθυμεῖσθαι δὲ καὶ τολμᾶν τίνα
ὁρᾷς ἐνοῦσαν ζημίαν; δίδασκέ με.

ΠΡΟΜΗΘΕΥΣ

μόχθον περισσὸν κουφόνουν τ᾽ εὐηθίαν.

379 f. "Ay, if in good time we soothe the heart, nor violently repress the tumid rage". (More). Hippocrates recommended *πέπονα φαρμακεύειν, μὴ ὠμά*.

379. **ἐν καιρῷ**: *at the proper time*. — **μαλθάσσῃ**: *soften*. Cp. Menand. 31 *ἀνδρὸς πονηροῦ σπλάγχνον* (*heart*) *οὐ μαλάσσεται* (= *μαλθάσσεται*).

380. **σφριγῶντα**: *turgescent, intumescent* ("puff'd with such proud tumours," Chapman, *Bussy* 2. 1). Cp. Cic. *Tusc.* 3. 76 erat in tumore animus. — **θυμόν**: has a wider range in Homer than afterward. The meaning *temper* survives in cpds. Cp. Eng. *temper* (see note on verse 80). — **ἰσχναίνῃ**: *squeeze dry* (reducing the ulcer), hence *allay*. Cp. Eur. *Or.* 298 *τὸ δεινὸν καὶ διαφθαρὲν φρενῶν | ἴσχναινε*, Ar. *Ran.* 940 *τὴν τέχνην . . . οἰδοῦσαν ἴσχνανα*.

381. **ἐν**: repetition of the prep. is a matter of style (often in Eur.) — here natural by reason of the distance of *ἐνοῦσαν*. — **δέ**: see on 321.

382. "Teach me, and I will hold my tongue; and give me to understand wherein I have erred" (*Job* 6. 24). Oceanus, believing it to be his duty to bring about a reconciliation at all hazards, does not rest content with a "non nostrum inter uos tantas componere lites" (Verg. *Ecl.* 3. 108).

383. *Trouble superfluous and silly simple-mindedness*. Prometheus thinks that his well-meaning friend "darkeneth counsel by words without knowledge" (*Job* 38. 2), believes *ἀρχὴν δὲ θηρᾶν οὐ πρέπει τἀμήχανα* (Soph. *Ant.* 92) and *ὅστις δὲ πράσσει πολλὰ μὴ πράσσειν χρεὼν | μῶρος* (Eur.

ΩΚΕΑΝΟΣ

ἔα με τῇδε τῇ νόσῳ νοσεῖν, ἐπεὶ
κέρδιστον εὖ φρονοῦντα μὴ φρονεῖν δοκεῖν.

ΠΡΟΜΗΘΕΥΣ

ἐμὸν δοκήσει τἀμπλάκημ᾽ εἶναι τόδε.

ΩΚΕΑΝΟΣ

σαφῶς μ᾽ ἐς οἶκον σὸς λόγος στέλλει πάλιν.

ΠΡΟΜΗΘΕΥΣ

μὴ γάρ σε θρῆνος οὑμὸς εἰς ἔχθραν βάλῃ.

Fr. 193). — **εὐηθίαν**: collat. form of εὐήθειαν — the simplicity that marks a good heart, but little *esprit*. "How long, ye simple ones, will ye love simplicity?" (*Prov.* 1. 22). Cp. Thuc. 3. 83 τὸ εὔηθες, οὗ τὸ γενναῖον πλεῖστον μετέχει καταγελασθὲν ἠφανίσθη. Prometheus' mood, as shown by his brief reply, is observed by Oceanus, who responds almost as curtly, and the dialogue passes over into stichomythy.

384. "But suffre me my mischef to biwayle, | For thy proverbes may me nought avayle" (*Tro. & Criseyde* 1. 755 f.). — **νόσῳ**: dat. of respect, for it is not a νόσος after all (hence not cogn. acc.). So Soph. *Tr.* 544 νοσοῦντι . . . τῇδε τῇ νόσῳ. — **νοσεῖν**: has a wide sweep in Greek.

385. A maxim: *best to be thought unwise when* (really) *wise* (than not to *be* wise). Emphasis on the first and last words. **κέρδιστον** here practically = ἄριστον. Cp. Soph. *Ai.* 743 πρὸς τὸ κέρδιστον τραπεὶς γνώμης, *Ant.* 1113 (ἄριστον), 1323 (κέρδη . . . κέρδος). — **εὖ**: ὀρθῶς. — **μή**: with **δοκεῖν**. Cp. Eur. *Hipp.* 119 μὴ δόκει τούτου κλύειν, *pretend not to hear him.*

386. *Mine* (not thine) *will this fault be seen to be.* — **ἀμπλάκημα**: ironical.

387. **σὸς λόγος**: *thy speech*('s tenor). — **στέλλει**: *despatches.*

388. 'Yes, lest by your compassionate tears for me you call down his wrath on your head too.' — **οὑμός**: = ἐμοῦ (obj. genitive). Cp. *Pers.* 698 τὴν ἐμὴν αἰδῶ,

ΩΚΕΑΝΟΣ

ἦ τῷ νέον θακοῦντι παγκρατεῖς ἔδρας ;

ΠΡΟΜΗΘΕΥΣ

τούτου φυλάσσου μή ποτ' ἀχθεσθῇ κέαρ.

ΩΚΕΑΝΟΣ

ἡ σή, Προμηθεῦ, ξυμφορὰ διδάσκαλος.

ΠΡΟΜΗΘΕΥΣ

στέλλου, κομίζου, σῷζε τὸν παρόντα νοῦν.

ΩΚΕΑΝΟΣ

ὁρμωμένῳ μοι τόνδ' ἐθώυξας λόγον.
λευρὸν γὰρ οἶμον αἰθέρος ψαίρει πτεροῖς

Ag. 1322 θρῆνον ἐμόν, T 321 σῇ ποθῇ.

389. **ἔδρας**: cogn. acc. Cp. *Ag.* 183 σέλμα σεμνὸν ἡμένων (*sitting at the stately helm*), Soph. *O.T.* 2 ἕδρας θοάζετε, *O.C.* 1166 ὁ προσθακῶν ἕδραν, Melic Adespota (Smyth's *Melic Poets*, p. 146) σοφίας θακεῖς ἕδρας, Ar. *Thesm.* 889 θάσσεις τάσδε τυμβήρεις ἕδρας. So in Latin: *sedem Petri sedere meruerunt*.

390. **τούτου**: *i.e.* Zeus. See on 194.

391. Bonum est fugienda aspicere in alieno malo (Publil. Syrus, 76). On the omission of the copula see on 42. — **ξυμφορά**: bad *hap*, but ξυμφέρει good *hap*.

392. Asyndetic. Cp. 937. — **στέλλου, κομίζου**: "post thitherwards amain" (Marlowe). The mid. (instead of act. and reflex.) to indicate that the action is easy and natural. — **τὸν παρόντα νοῦν**: *i.e.* truckling to 'the lord who's newly seated on the throne of sovereignty (389). Prometheus feels "How long will ye vex my soul, and break me in pieces with words?" (*Job* 19. 2).

393. 'I was off e'en as thou spakest.' Cp. 277.

394. "Winnowing the light-

395 τετρασκελὴς οἰωνός· ἄσμενος δὲ τἂν
σταθμοῖς ἐν οἰκείοισι κάμψειεν γόνυ.

ΧΟΡΟΣ

στροφὴ α'

στένω σε τὰς οὐλομένας τύχας, Προμηθεῦ,

some air with languid plumes" (Shelley, *P.U.* 3. 107). — **λευρὸν οἶμον**: *smooth tract.* See on 2, 281, 369 and cp. Browning, *Paracelsus* "as birds their trackless way." — **ψαίρει**: *flaps*, as a horse would stamp the ground with his hoofs, impatient to be off. "Radit," in Verg. *Aen.* 5. 216 (usually quoted as an equiv.), is different. Cp. 11. 756 aethera uerberat alis, and contrast 1. 301 remigio alarum, Lucret. 6. 743 remigi pennarum.

396. **σταθμοῖς ἐν οἰκείοισι**: *in his stable at home.* This order (noun before and adj. after the prep.) is rarer than the reverse. **σταθμοῖς** is **ὅπου οἱ ἵπποι ἵστανται.** Cp. Eur. *Hec.* 1080 **πᾷ στῶ, πᾷ κάμψω;** — **ἄσμενος ἂν κάμψειεν γόνυ**: *would fain bend knee* (hence **ἐν**).

397–435. *The first stasimon.* Both the rhythm (Ionic) and the first word give the keynote to the song; "and they bemoaned him, and comforted him over all the evil that the Lord had brought upon him" (*Job* 42. 11). "I wol bywaile in maner of tragedye | The harm of hem that stood in heigh degré, | And fallen so ther is no remedye, | To bring hem out of her adversitée" (Chaucer, *Monkes Tale* 15459 ff.). The unceasing moaning and mourning of man and nature are emphasized by the sextuple repetition of **στένω**. With the enumeration of all the races of the world in this ode compare the registry of the nations of Asia in the opening of the *Persae.*

397–405. 'I moan thy fate, thy bitter fate, Prometheus; from my eyes fall the tears — adown my cheek the flood of waters run. O monstrous it is! Zeus, holding sway as a despot, in the face of the gods that have fallen arrogantly flaunts his scepter.'

397. **στένω**: *gemo*; **ὀδύρομαι** (642) *lamentor*; **ὀλολύζω** *ululo.* — **οὐλομένας**: *hapless* (only here and Eur. *Phoen.* 1529), Ep. for **ὀλομένας** (*perditae*) = prose **ὀλεθρίας.** — **ὀλόμενος**: **ὄλοιο** :: **ὀνήμενος**: **ὄναιο.** Cp. 554. — **τύχας**: gen. of cause.

δακρυσίστακτα δ' ἀπ' ὄσσων ῥαδινὸν λει-
βομένα ῥέος παρειὰν
νοτίοις ἔτεγξα παγαῖς.
ἀμέγαρτα γὰρ τάδε Ζεὺς
ἰδίοις νόμοις κρατύνων
ὑπερήφανον θεοῖς τοῖς
πάρος ἐνδείκνυσιν αἰχμάν.

ἀντιστροφὴ α'

πρόπασα δ' ἤδη στονόεν λέλακε χώρα

399 f. "Mine eye shall weep sore and run down with tears" (*Jer.* 13. 17). — **δακρυσίστακτα**: adv. (= δάκρυα σταζόντων). — **ῥαδινὸν ῥέος**: *a gentle stream* (τέρεν δάκρυ), obj. of λειβομένα (= χέουσα). Cp. Soph. *Ant.* 527 κάτω δάκρυ λειβομένη, *O.C.* 1250 δι' ὄμματος | ἀστακτὶ λείβων δάκρυον.

401. **ἔτεγξα**: rare in prose = ἔβρεξα. The aor. is dramatic. — **παγαῖς**: ῥεύμασι δακρύων. Cp. Eur. *Heracl.* 98 δακρυρρόους πηγάς.

402 f. **ἀμέγαρτα**: *unenviable*, hence *direful*, Epic for ἄζηλος (143), prose ἀζήλωτος. Cp. *Ag.* 939 ὃ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει. — **τάδε**: *these deplorable rigors* (inner obj. of κρατύνων). — **ἰδίοις νόμοις**: *by laws of his own* (pleasure), *i.e.* arbitrarily. Cp. 186 f., 324. — **κρατύνων**: collat. form of κρατῶν.

404 f. **θεοῖς τοῖς πάρος**: cp. 157. — **πάρος**: Ep. = prose πρότερον (always of time in Aesch.). — **ἐνδείκνυσιν**: *shows* (practically); ἐπι-, *makes a display*; ἀπο-, *demonstrates*; δείκνυσι, includes them all. Cp. Plato, *Charm.* 156 B τίνι τρόπῳ σοι ἐνδειξαίμην τὴν δύναμιν αὐτῆς, *how I should give you a practical demonstration of its power*, *Protag.* 325 D διδάσκοντες καὶ ἐνδεικνύμενοι. — **αἰχμάν**: the symbol of power founded on force. Cp. Eur. *Phoen.* 1273 αἰχμὴν ἐς μίαν καθέστατον. So ἔγχος (*Suppl.* 22) and δόρυ.

406–414. 'The whole world makes moan for thee: they lament in the west for the sway of thy kinsmen in the glory of ancient days, and those that have homes in holy Asia reëcho the condolent cry in anguish.'

406. "Make our pangs | Innumerable more endurable | By the unbounded sympathy of all"

μεγαλοσχήμονά τ' ἀρχαιοπρεπῆ ⟨θ' ἑ-
σπέριοι⟩ στένουσι τὰν σὰν
συνομαιμόνων τε τιμάν,
ὁπόσοι τ' ἔποικον ἀγνᾶς
Ἀσίας ἕδος νέμονται,
μεγαλοστόνοισι σοῖς πή-
μασι συγκάμνουσι θνατοί.

στροφὴ β'

Κολχίδος τε γᾶς ἔνοικοι

(Byron, *Cain* 1. 1). — **πρόπασα**: prose ἅπασα, σύμπασα. Cp. 682. For the position see on 194. — **στονόεν**: acc. of inner obj. — **λέλακε**: *clamat* — poet., chiefly trag., the only example of this perf. in Aesch. Cp. Eur. *Hipp.* 55 κῶμος λέλακεν.

407 f. *Magnificent and time-honored* — grand in appearance and imposing by reason of its antiquity) (to the *νέα ἀρχή* of Zeus. To the Oceanides the Titans appear as Eupatrids deprived of their prerogatives.

410. **συνομαιμόνων**: prose συγγενῶν (Atlas and Typho). Cp. 348, 370. — **τιμάν**: *sway*.

411. **ἔποικον νέμονται**: = οἶκον ἔχουσι ἔπι = ἐποικοῦσι. Cp. 415, 419. — **ἀγνᾶς**: often in the poets, esp. of rivers (434); here of a country enveloped in mystery. — **ἕδος**: prose οἶκον. The gen. is appositive, the construction Homeric (Δ 406 Θήβης ἕδος, ν 344 Ἰθάκης ἕδος). The tragedians use βάθρον in similar fashion.

412. **μεγαλοστόνοισι**: *meriting great στόνοι*.

414. **συγκάμνουσι**: see on 274. Cp. Eur. *Alc.* 614 ἥκω κακοῖσι σοῖς συγκάμνων.

415–419. 'And the daughters of the Colchian land, intrepid in battle, and all the Scythian hordes that habit the uttermost parts of the earth by the distant shore of Maeotis.' "The men of Colchis at thy suffering grieve; | The shaggy dwellers in the Scythian rocks, | The Mosch condemned to perpetual snows | That never wept at kindred's burials, | Suffers with thee and feels his heart to soften" (*Nero* 3. 3).

415 ff. The recurrence of the final οι produces the effect of a rhyming lyric and reminds one

παρθένοι μάχας ἄτρεστοι
καὶ Σκύθης ὅμιλος, οἳ γᾶς
ἔσχατον τόπον ἀμφὶ Μαι-
ῶτιν ἔχουσι λίμναν.

ἀντιστροφὴ β'

420 Ἀρίας τ' ἄρειον ἄνθος
ὑψίκρημνον οἳ πόλισμα
Καυκάσου πέλας νέμουσιν,
δάιος στρατός, ὀξυπρῴ-
ροισι βρέμων ἐν αἰχμαῖς.

of a Latin hymn. — This display of geographical knowledge is also found in Milton. — **μάχας ἄτρεστοι**: *pugnae impavidae* (the Amazons). Cp. 723, Soph. *Ai.* 365 τὸν ἐν δαίοις ἄτρεστον μάχαις. — **μάχας**: gen. depending on an *a* priv. adj. Cp. Soph. *O. T.* 885 Δίκας ἀφόβητος, *Tr.* 23 ἀταρβὴς τῆς θέας.

417. **Σκύθης**: adj. (as in 2). — **ὅμιλος**: Ion., Ep., Thuc. = ὄχλος, πλῆθος. — **οἳ**: *constructio ad sensum.* Cp. 421, 805, 808.

418 ff. **ἔσχατον**: *uttermost, extremum*; **τελευταῖον** = *ultimum*; **ὕστατον** = *postremum.* Cp. 666. **τόπον**: *locum*; **χώρα** (407) = *regio*; **γῆς** (417) = *terrae.* — **Μαιῶτιν λίμναν**: Sea of Azov.

420–424. 'And all of Aria's martial glory, all that hold the high and beetling tower of Caucasus, warriors fierce that thundering down rush to th' encounter with brazen lances crashing.'

420. *Flower of Aria in arms.* Cp. *Ag.* 197 ἄνθος Ἀργείων. See App.

421. **ὑψίκρημνον**: *high-beetling.* — **πόλισμα**: prose πόλις. — **νέμουσιν**: = οἰκοῦσιν. Cp. 412 νέμονται, *Eum.* 1019 Παλλάδος πόλιν νέμοντες.

423 f. **ὀξυπρῴροισι**: *sharp-prowed* (i.e. *pointed*), the last part of the cpd. is not redundant (as τηλέπλανοι 577). The advanced line of spears is like a squadron ready for the ἐμβολή (*ramming*). — **βρέμων ἐν αἰχμαῖς**: *resounding in the crash of spears* The prep. is used for vividness. Cp. Eur. *Phoen.* 113 πολλοῖς μὲν ἵπποις, μυρίοις δ' ὅπλοις βρέμων.

στροφὴ γ'

[μόνον δὴ πρόσθεν ἄλλον ἐν πόνοις
δαμέντ' ἀκαμαντοδέτοις
Τιτᾶνα λύμαις εἰσιδόμαν θεόν,
Ἄτλανθ' ὃς αἰεν ὑπείροχον σθένος κραταιὸν
γαίας οὐράνιόν τε πόλον νώτοις ὑποστενάζει.]

425–430. 'One other alone have I seen in like thraldom, a Titan, in fetters adamantine ignominiously bound, Atlas, the mighty, the strong, on his shoulders supporting the high vault of heaven and 'neath its burden groaning.' — As in Eur. *Med.* 1282 (*μίαν . . . μίαν τῶν πάρος*) a single past example is cited and dwelt upon in the last strophe. In the *Luomenos* Prometheus advises Heracles to send Atlas for the apples of the Hesperides, not to go himself. See App.

425. **δή**: often with *μόνον* as with a superlative. Cp. 216.

426. **δαμέντα**: prose *καταστραφέντα*.

427. **εἰσιδόμαν**: trebly poetic (dialect, voice, omission of augment). The only middle cpd. of this verb retained in prose is *προϊδέσθαι*.

428 ff. Atlantis duri, caeli qui uertice fulcit (*Aen.* 4. 247), maximus Atlas . . . aetherios humero qui sustinet axis (8. 136), "And bar the hevene upon his necke longe" (*Monkes Tale* 15596), "Those starry towers | That earth-born Atlas, groaning, underprops" (Marlowe, *Dido* 1). — The Pleiades weep for him (*Fr.* 298). The penalty was inflicted probably for taking part in the rebellion against Zeus. — See App.

430. **οὐράνιον**: = *τοῦ οὐρανοῦ*. Analogously *πόντιος* (433), *ποτάμιαι* (*Sept.* 392). — **πόλον**: the schol. on Ar. *Av.* 179 says that differently from the moderns the ancients considered the pole not a point and end of an axis, but the whole vault of heaven. — **ὑποστενάζει**: *supporting on* (his shoulders) *groans*.

431–435. 'The surge of the sea moans and suffers with him, the depths of the waters moan; Hades below in the gloomy abyss of the earth doth groan, and the streams of clear sparkling water murmur and sigh for his anguish in a pathos of woe.' "The respiration of the sea, | The soft caresses of the air, | All things in nature seemed to be | But ministers of her despair" (Longfellow, *Vittoria Colonna*). So in *Çakuntala* (Act

ἐπῳδός

βοᾷ δὲ πόντιος κλύδων συμπίτνων, στένει βυθός,
κελαινὸς Ἅιδος ὑποβρέμει μυχὸς γᾶς,
παγαί θ' ἁγνορύτων ποταμῶν στένουσιν ἄλγος οἰκτρόν.

Heracles and Atlas

4), when the heroine is about to leave the scenes of her girlhood, the trees "Shed their pale leaves, like tears, upon the ground." Cp. Mrs. Browning's *Lament for Adonis* (Bion): "All the mountains above, and the oak-lands below, | Murmur, ah, ah, Adonis! the streams overflow | Aphrodite's deep wail: river-fountains in pity | Weep soft in the hills; and the flowers as they blow, | Redden outward with sorrow," and Tourneur, *Atheist's Tragedy* 1. 2: "The lovely face of Heaven was masqued with sorrow, | The sighing winds did move the breast of earth, | The heavy clouds hung down their mourning heads, | And wept sad showers"; Longfellow, *Masque of Pandora* "The swollen rivulet sobs with secret pain . . . and all the air is heavy | With an unspoken sorrow."

431. Cp. *Sept.* 64 βοᾷ γὰρ κῦμα, Ξ 394 θαλάσσης κῦμα βοᾷ, Byron, *Heaven and Earth* 1. 3 "The voice of ocean's gloomy swell." — **βοᾷ**: *clamat*; καλῶ (91) *uoco*; κέκραγας (743) *uociferaris*. — **συμπίτνων**: in sympathy, like συνασχαλᾷ (161), συγκάμνουσι (414). — **βυθός**: deep

ΠΡΟΜΗΘΕΥΣ

μή τοι χλιδῇ δοκεῖτε μηδ' αὐθαδίᾳ
σιγᾶν με· συννοίᾳ δὲ δάπτομαι κέαρ,

answereth deep, receiving the mournful cry of the *πόντιος κλύδων* and passing it on to the *μυχὸς γᾶς*.

434. "Earth trembled from her entrails, as again | In pangs; and Nature gave a second groan" (Milton, *P.L.* 9. 1000 f.). — **κελαινός**: Ep. = prose *μέλας*. Black victims were sacrificed to the powers of the underworld: an ewe to Gê and to Teiresias; a bull to Achilles and to the Greeks that fell at Plataea; rams to heroes and to Typho. — **Ἄιδος**: Pluto (possess. gen. with *μυχός*). — **ὑποβρέμει**: *rumbles below*. Cp. 424. — **μυχὸς γᾶς**: *earth-recess* (Erdenwinkel des Hades), *ἀνηλίων μυχῶν Ἄιδου* (Eur. *H.F.* 607). Cp. 236, 1029.

435. **στένουσιν ἄλγος**: = *στένουσι αὐτὸν τοῦ ἄλγους* (not *στένουσι ἀλγεινὸν στόνον, στένουσιν ἀλγοῦσαι*, as Weckl. takes it). Cp. 397, 409, 425 (*ἐν πόνοις*). It was the Titan that had the *ἄλγος* (*τί δ' ἄλγος ἴσχοντ' ἐν κακοῖς με λαμβάνεις;* Soph. *O.T.* 1031). Cp. 26, 66, 99, and particularly 238. For the recurrence of the "groan" verb cp. *Sept.* 900 *στόνος, στένουσι πύργοι, στένει πέδον*, Shelley's "Misery" (*P.U.* 109 ff.), "Eternity" (in *Adonais*).

436–525. *The second episode.* Prometheus enumerates the benefits he has conferred on mankind. That the benefactor should suffer such torment increases his indignation against Zeus (438) and augments the sympathy of the spectator for the sufferer. — **δικανικοὶ λόγοι** in Aeschylus are very rare; but in this episode, in *Ag.* 281 ff. and *Cho.* 972 ff. there are traces of the growth of the dialogue from the long speeches of a single actor.

436. *Impute it not to pride, not to obduracy.* — **μή τοι**: *do not, I beg.* Cp. 625. — **χλιδῇ**: *through disdain.* — **δοκεῖτε**: pers. (Ion.) for the impers. (Att.). — **αὐθαδίᾳ**: *wilfulness* (poet. for *αὐθάδεια*).

437. "Anger and wrathful fury stop my speech" (Marlowe, *Edward II.*). — **σιγᾶν**: *tacere.* — *σιωπᾶν* = *silere*, though the distinction is not always observed. *παραινῶ σοι σιωπᾶν*, says Dionysus to Aeschylus (Ar. *Ran.* 1133). Schmidt's strictures (in his *Synonymik*) on Döderlein are unwarranted. Cp. Eur. *Hipp.* 40, 336, 686, 911, *Fr.* 127, *Suppl.* 298. — **συννοίᾳ**: Plato (415 B) defines by *διάνοια μετὰ λύπης ἄνευ λόγου*

ὁρῶν ἐμαυτὸν ὧδε προυσελούμενον.
καίτοι θεοῖσι τοῖς νέοις τούτοις γέρα
τίς ἄλλος ἢ 'γὼ παντελῶς διώρισεν;
ἀλλ' αὐτὰ σιγῶ. καὶ γὰρ εἰδυίαισιν ἂν
ὑμῖν λέγοιμι· τὰν βροτοῖς δὲ πήματα
ἀκούσαθ', ὡς σφᾶς νηπίους ὄντας τὸ πρὶν
ἔννους ἔθηκα καὶ φρενῶν ἐπηβόλους.

(*dumb rage*). — **δάπτομαι**: *me devoro*. Cp. Hdt. 1. 88 ὁ δὲ συννοίῃ ἐχόμενος ἤσυχος ἦν. Prometheus' brooding thoughts feed on his heart. Cp. α 48 δαίεται ἦτορ, Z 202 ὃν θυμὸν κατέδων, Shelley, *Mary Godwin* 2 "Curb the soul's mute rage | Which preys upon itself alone."

438. **ἐμαυτόν**: so ἐμαυτήν 748, but *Cho.* 213 αὑτοῦ, *Suppl.* 770 αὑτᾶς for ἐμαυτοῦ, ἐμαυτῆς.

439 ff. Evidently the subject of his σύννοια. — **τούτοις**: *istis*. — **γέρᾱ**: Att. plur.; Ep. γέρᾰ.

440. Cp. 219, 222. — **παντελῶς**: they owe it *all* to me. — **διώρισεν**: *defined*, i.e. *conferred*.

441 f. **εἰδυίαισιν . . . λέγοιμι**: *would be telling you something you already know* (a common Homeric formula). — **καὶ γάρ**: *and* well I may *for*.

443. "The mind of human kind, | Which was late so dusk and obscene and blind" (Shelley, *P.U.* 4. 93 ff.). The past, not the present state of mankind, is described. Hence the emendations δωρήματα, εὑρήματα, πράγματα and ἔργματα for πήματα, of which ὡς . . . πρίν is epexegetic, are gratuitous. The contrast of the two states magnifies the gifts of Prometheus. — **νηπίους**: *infantes*, hence *foolish*; **τὸ πρίν**: = πρότερον (the art. is necessary in prose, but not in poetry).

444. "The Godlike crime was to be kind, | To render with thy precepts less | The sum of human wretchedness, | And strengthen man with his own Mind" (Byron, *Prometheus*). To man Prometheus "gave that capability and godlike reason" (*Hamlet* 4. 4), "gaf him witte" (*Monkes Tale* 15663). — **ἔννους**: factitive pred. — **ἔθηκα**: Ep. and Ion. for ἐποίησα (*redidi*). Cp. 848. — **φρενῶν ἐπηβόλους**: φρονίμους, *compos mentis*. The schol. says the adj. = ἐπιτευκτικούς (Old Eng. "happening of"). Cp. *Ag.* 380 εὖ πραπίδων λαχόντα, Soph. *Ant.* 492 λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν,

λέξω δὲ, μέμψιν οὔτιν' ἀνθρώποις ἔχων,
ἀλλ' ὧν δέδωκ' εὔνοιαν ἐξηγούμενος·
οἳ πρῶτα μὲν βλέποντες ἔβλεπον μάτην
κλύοντες οὐκ ἤκουον, ἀλλ' ὀνειράτων
ἀλίγκιοι μορφαῖσι τὸν μακρὸν βίον

Fr. 105 εὖ φρονήσαντ' εἰσίδοιμί πως φρενῶν ἐπήβολον. Acc. to Eustath. ἐπήβολος is an Att. word.

445. λέξω: 'speak at length' (hence not ἐρῶ). — μέμψιν ἔχων: *in disparagement* (= μεμφόμενος). Cp. Thuc. 2. 41 κατάμεμψιν ἔχει. μομφή is the commoner form with ἔχειν.

446. *But setting forth the good will of what I gave* (the charity that prompted my gift). — ὧν: subj. genitive (*rei pro pers.* here).

447 ff. "E la lor cieca vita è tanto bassa" (*Inferno* 3. 47), "O purblind race of miserable men" (Tennyson). — These verses, admired by many thinkers and Euripidean in their rhythmical beauty, sketch the beginnings of human society. They have formed an inexhaustible mine for, and been imitated by, many poets, from Euripides (*Suppl.* 201), Critias, Moschion, and Lucretius to Schiller and Shelley. Prometheus does not say that men are now "as they were from the beginning — blind" (Byron, *Heaven and Earth* 1. 3), but that once upon a time it could be said "eyes have they, but they see not" (*Psalms* 115. 5). Cp. "Hear ye, indeed, but understand not, and see ye, indeed, but perceive not" (*Isaiah* 6. 9), O miseras hominum mentes! O pectora caeca! | qualibus in tenebris uitae (Lucret. 2. 14), βλέποντες οὐ βλέπουσιν καὶ ἀκούοντες οὐκ ἀκούουσιν οὐδὲ συνίουσιν (*Matt.* 13. 13).

447. πρῶτα: Ep. = πρῶτον. — μέν: the corresponding δέ is in 454. — ἔβλεπον: in Aeschylus βλ makes position (exc. in βλαστάνειν and derivatives).

448. κλύοντες: Ep. — ἤκουον: Att. — ὀνειράτων: nom. ὄναρ (as acc. often used adverbially), with μορφαῖσι = εἰδώλοις.

449. ἀλίγκιοι: Ep. (only here in trag.) = ὅμοιοι, ἐοικότες, Ar. *Av.* 687 ἀνέρες εἰκελόνειροι. — τὸν μακρὸν βίον: like ὁ πολὺς βίοτος (Eur. *Hipp.* 252), the art. retaining the old demonstrative force. The Greeks conceived time as quantity (πολύς), as a rule, not length; but sometimes even μέγας χρόνος appears (Soph. *Ai.* 713). Cp. Hdt. 9. 8 σπουδὴν πολλήν (followed by σπουδὴν μεγάλην) and the Eng. expressions

450 ἔφυρον εἰκῇ πάντα, κοὔτε πλινθυφεῖς
δόμους προσείλους ἦσαν, οὐ ξυλουργίαν·

"with great interest," "with much interest."

450 f. "Building nor house they have none at all, | But woods, cots, and caves small. | For they use no manner of iron, | Neither in tool or other weapon" (Old Eng. Play, *Four Elements*). — **ἔφυρον εἰκῇ**:) (*κόσμιος βίος*. "Live we like brutes, our life without a plan" (M. Arnold). Cp. Eur. *Suppl.* 201 *αἰνῶ θ' ὃς ἡμῖν βίοτον ἐκ πεφυρμένου | καὶ θηριώδους θεῶν διεσταθμήσατο* (*I thank that god who raised man from his wild and savage state*), Stob. *Ecl. Phys.* 1. 1 *βίον διῴκησ' ὄντα πρὶν πεφυρμένον θηρσίν θ' ὅμοιον*. Shelley represents Jupiter as failing to fulfill his pledge that man should rise from mere animalism. His misery was merely negative before; now it is positive (2. 4. 55). "Into their desert hearts fierce wants he sent, | And mad disquietudes, and shadows idle | Of unreal good which levied mutual war." But Prometheus, like Prospero, took pity on the savage Caliban: "I pitied thee, | Took pains to make thee speak, taught thee each hour | One thing or other: when thou . . . wouldst gabble like | A thing most brutish, I endowed thy purposes | With words that made them known" (*Tempest* 1. 2). He gave nepenthe, moly, amaranth, love, science, poetry, music, statuary, healing, astronomy, commerce, government. "Such alleviations of his state Prometheus gave to man" (*P.U.* 2. 4. 98). — **οὔτε . . . οὐ**: poetic and Herodotean. — **πλινθυφεῖς**: *ἅπαξ εἰρημένον = brick-built* (*lateribus contextos*).

451 ff. Tum primum | subiere domos, domus antra fuerunt (Ov. *Met.* 1. 121), *οἳ τὸ πάρος περ | ἄντροις ναιετάασκον ἐν οὔρεσιν ἠύτε θῆρες. | νῦν δὲ . . . εὔκηλοι διάγουσιν ἐνὶ σφετέροισιν δόμοισιν* (*Hymn to Hephaestus*). — **δόμους**: prose **οἰκίας**. — **προσείλους**: *sun-warmed* (**πρός** + **εἴλη**). Cp. Ar. *Vesp.* 771 *εἴλη κατ' ὀρθρον, ἡλιάσει πρὸς ἥλιον* (**πρός** + **ἥλιος** = *exposed to the sun*), *Eccl.* 64 *ἑστῶσα πρὸς τὸν ἥλιον*, *Fr.* 627 *πρὸς εἴλην*. — **ἦσαν**: *noverant*, collat. (Att.) form of *ἤδεσαν*. — **οὐ**: cp. Soph. *Ant.* 257 f. *οὔτε· θηρὸς οὔτε του κυνῶν ἑλθόντος, οὐ σπάσαντος*. — **ξυλουργίαν**: *work in wood*. — Masonry and wood-work (esp. roofing) are in the poet's mind, not houses and (wood) fabrics. — Acc. to Pliny Daedalus invented *ξυλουργία*, and brick houses were first built in Athens by Euryalus

κατώρυχες δ' ἔναιον ὥστ' ἀήσυροι
μύρμηκες ἄντρων ἐν μυχοῖς ἀνηλίοις.
ἦν δ' οὐδὲν αὐτοῖς οὔτε χείματος τέκμαρ
455 οὔτ' ἀνθεμώδους ἦρος οὔτε καρπίμου
θέρους βέβαιον, ἀλλ' ἄτερ γνώμης τὸ πᾶν
ἔπρασσον, ἔστε δή σφιν ἀντολὰς ἐγὼ
ἄστρων ἔδειξα τάς τε δυσκρίτους δύσεις.

and Hyperbios. Aeschylus attributes all to Prometheus and thus enhances the dramatic effect by increasing our compassion for the great benefactor.

452. "Le vieux sang de la bête est resté dans mon corps" (Jean Lahor, *Réminiscences à Darwin*), "And at thy voice her pining sons | Uplifted their prostrate brows from the polluting dust" (Shelley, *P.U.* 1. 160 f.). — **κατώρυχες**: *i.e.* *ὑπὸ γῆς*, *in defossis specubus*. So we have both traditional and geological evidence of the cave-man. — Sed nemora atque cauos montes siluasque colebant. — **ὥστε**: Ep. = prose *ὥσπερ* (freq. in Aesch.). — **ἀήσυροι**: *agiles*, *swarming*. — "Allemsig müsst ihr sein, | Ihr Wimmelschaaren" (*Faust* 2. 1033). Cp. Hdt. 3. 105 *ταχυτῆτα οὐδενὶ ἑτέρῳ ὁμοῖον* (*ὁ μύρμηξ*). — **μυχοῖς**: Cp. Hdt. 3. 102 *οἱ μύρμηκες ποιεύμενοι οἴκησιν ὑπὸ γῆν*.

454. **χείματος τέκμαρ**: poet. for **χειμῶνος** *τεκμήριον* (*token of winter*). Cp. *Eum.* 244 *τἀνδρὸς ἐκφανὲς τέκμαρ*.

456 f. **βέβαιον**: *trustworthy*. The postponement of the adj. gives it the force of a pred. — **ἄτερ γνώμης**: *without perspicacity*, i.e. *ἔφυρον εἰκῇ πάντα* (*mixed everything wildly*), by reason of their lack of clearsightedness. — **ἔπρασσον**: this verb has first a very narrow, then a very wide, scope. Contrast *perpetrate* (first a wide, then a narrow, range). *ποιεῖν* meant originally *create*, then (like *do*) a substitute for any verb, even *πράττειν*. Cp. Plato, *Charm.* 163 B *οὐ ταὐτὸν καλεῖς τὸ ποιεῖν καὶ τὸ πράττειν*, E *πρᾶξιν ἢ ποίησιν ἢ ὅπως σὺ βούλει ὀνομάζειν*. — **ἔστε**: Ion., trag., Xen. (never in Homer). — **σφίν**: *αὐτοῖς* (454, 460), *σφίσιν* (481), *αὐτοῖς* (487).

458. **ἔδειξα**: *dixi*, i.e. *docui*. Cp. 482, Soph. *Ai.* 1195 *ἔδειξεν ὅπλων | Ἕλλασιν κοινὸν Ἄρη*. — **δυσκρίτους**: with both nouns. Cp. Eur. *Suppl.* 22 *τό τ' ἔγχος τήν τε*

καὶ μὴν ἀριθμόν, ἔξοχον σοφισμάτων,
ἐξηῦρον αὐτοῖς, γραμμάτων τε συνθέσεις,
μνήμην ἁπάντων, μουσομήτορ' ἐργάνην.
κἄζευξα πρῶτος ἐν ζυγοῖσι κνώδαλα,

δυστυχεστάτην | στρατείαν. See on 21.

459. Cp. Stob. Ecl. *Phys.* 1. 1 πρῶτα μὲν τὸν πάνσοφον ἀριθμὸν ηὗρηκ' ἔξοχον σοφισμάτων. "All these were done, sir, by the mathematics | Without which there's no science, nor no truth" (Beaum. & Fl.). — καὶ μήν: *et vero, furthermore* (introduces the third κῶλον of the speech). So 1080. — ἀριθμόν: *i.e.* τὴν ἀριθμητικήν (in its widest sense). — ἔξοχον σοφισμάτων: *preëminent of sciences*. The adj. is a virtual superl., though ἐξοχώτατα occurs in *Ag.* 1622.

460. The invention of the sciences is attributed to Palamedes by Sophocles (*Fr.* 438); also by Euripides (*Fr.* 578). Each wrote a play entitled *Palamedes*. Cp. Isoc. 3. 6 οὐ μόνον τοῦ θηριωδῶς ζῆν ἀπηλλάγημεν ἀλλὰ καὶ συνελθόντες πόλεις ᾠκίσαμεν καὶ νόμους ἐθέμεθα καὶ τέχνας εὕρομεν καὶ σχεδὸν ἅπαντα δι' ἡμῶν μεμαχανημένα λόγος ἡμῖν ἐστιν ὁ συγκατασκευάσας. — συνθέσεις: more important in the estimation of the Greeks than in ours. Not only was a euphonic arrangement of letters (γραμμάτων) demanded, but also an artistic arrangement of words (ὀνομάτων) with reference to their sound, which was much more prominent in their minds than σύνταξις (arrangement with reference to *sense*). Introd. I. 6. 3.

461. 'By keeping a record of all things which produces and nurtures poetry.' — "Record shall tell men to the after-time" (Clough, *Fall of Man* 10), "Hail, Memory, Hail! in thy exhaustless mine | From age to age unnumbered treasures shine" (Rogers), rarae per eadem tempora litterae uere una custodia fidelis memoriae rerum gestarum (Livy 6. 2). — μνήμην ἁπάντων: *remembrance of all*, i.e. to record all past events. — μουσομήτορ' ἐργάνην: a concentrated phrase = μήτηρ τῶν Μουσῶν καὶ τὴν μουσικὴν (*culture*) ἀπεργαζομένη. Cp. Hes. *Theog.* 52 Μοῦσαι . . . τὰς ἐν Πιερίῃ τέκε Μνημοσύνη.

462. The art of taming beasts was considered a great advance in civilization. Cp. Tibull. 2. 1. 41 illi etiam tauros primi docuisse feruntur | seruitium, et plaustro

ζεύγλαισι δουλεύοντα σάγμασίν θ' ὅπως
θνητοῖς μεγίστων διάδοχοι μοχθημάτων
γένοινθ', ὑφ' ἅρμα τ' ἤγαγον φιληνίους
ἵππους, ἄγαλμα τῆς ὑπερπλούτου χλιδῆς.
θαλασσόπλαγκτα δ' οὔτις ἄλλος ἀντ' ἐμοῦ
λινόπτερ' ηὗρε ναυτίλων ὀχήματα.

supposuisse rotam. Job looks upon behemoth and leviathan as untamable. — **κνώδαλα**: *belua*, "gnawing" (ravening) monsters. — "They gaped upon me . . . as a ravening and a roaring lion" (*Psalms* 22. 13). Cp. *Suppl.* 264 κνωδάλων βροτοφθόρων, Ar. *Vesp.* 4 οἶσθά γ' οἷον κνώδαλον φυλάττομεν. Homer uses the word once to designate any wild animal (ρ 317), otherwise only of marine monsters. In Hesiod the word has a wider range.

463. **ζεύγλαισι**: *yoke straps* (for hauling), so named in Greece to-day. — **σάγμασιν**: *pack saddles* (for carrying), *clitellaria* (*iumenta iugalia*).

464. The heaviest burdens could be transferred to the backs of the beasts thus tamed. — **διάδοχοι**: *relievers*. Cp. 1027. — **μοχθημάτων**: trag. = *laborum* = prose πόνων (only here in Aesch.).

465. **φιληνίους**: proleptic = ὥστε φιληνίους γίγνεσθαι (as a result of the taming), being impatient of the rein before. Job dwells on the restiveness of the horse.

466. Attica had no such magnificent pasture lands as the Blue Grass region of Kentucky, but the Athenians took the same delight (ἄγαλμα) as the Lexingtonians in fine horses, a mark of wealth in both countries. Strepsiades (Ar. *Nub.*) cannot sleep for thinking of the debts he has contracted to gratify his son's passion for thoroughbreds. Cp. Hdt. 6. 35 Μιλτιάδης ἐὼν οἰκίης τεθριπποτρόφου, Isoc. 16. 33 ἱπποτροφεῖν ἐπιχειρήσας, ὃ τῶν εὐδαιμονεστάτων ἔργον ἐστί, φαῦλος δ' οὐδεὶς ἂν ποιήσειεν.

467. Prometheus taught the "wretches born to work and weep" to "Explore the mine (502) and tempt the dangerous deep" (Goldsmith, *Deserted Village* 104). Cp. Shelley, *P.U.* 2. 4. 92 f. "He taught to rule, as life directs the limbs, | The tempest-winged chariots of the Ocean." — **θαλασσόπλαγκτα**: *sea-roving*. — **ἄλλος ἀντ' ἐμοῦ**: cp. 440.

468. **λινόπτερα**: *linen-winged*.

τοιαῦτα μηχανήματ' ἐξευρὼν τάλας
βροτοῖσιν αὐτὸς οὐκ ἔχω σόφισμ' ὅτῳ
τῆς νῦν παρούσης πημονῆς ἀπαλλαγῶ.

ΧΟΡΟΣ

πέπονθας αἰκὲς πῆμ'· ἀποσφαλεὶς φρενῶν
πλανᾷ, κακὸς δ' ἰατρὸς ὥς τις ἐς νόσον
πεσὼν ἀθυμεῖς καὶ σεαυτὸν οὐκ ἔχεις

Cp. λ 125 ἐρετμά, τά τε πτερὰ νηυσὶ πέλονται, Eur. *Hipp.* 752 λευκόπτερε πορθμίς, ueliuolae rates (naues). "As they [*sc.* ships] fly by them with their woven wings" (*Merch. of Ven.* 1. 1). — **ηὗρε**: the inscriptional form. — **ναυτίλων**: prose ναυτῶν. — **ὀχήματα**: *uehicula* (ἅρματα), metaphorical — not simply conveyances, but chariots. Cp. Eur. *Med.* 1122 ναίαν ἀπήνην (ship-chariot), *I.T.* 410 νάιον ὄχημα, Soph. *Tr.* 656 πολύκωπον ὄχημα ναός.

469 ff. "For which he hangs | Withering in destined pain" (Shelley, *P.U.* 2. 4. 98 ff.).

470. **σόφισμα** = μηχάνημα.

471. **νῦν παρούσης**: temporal and local (thus increasing the pathos). — **ἀπαλλαγῶ**: 2d aor. pass. subjv.; the 1st aor. is never found in Aesch.; in Aristoph. it is rare; in Soph. and Eur. common.

472–475. Primarily to rest the actor — merely an assent to and repetition of Prometheus' thought.

— **αἰκὲς πῆμα**: *unseemly woe* (in that he helped others, but could not help himself). — **ἀποσφαλεὶς φρενῶν**: *bereft of understanding.* The simple verb occurs in *Eum.* 717, *Fr.* 258, the active compound never. Cp. *Pers.* 392 γνώμης ἀποσφαλεῖσιν.

473. **πλανᾷ**: *dost wander* = ἀπορεῖς (seeking a μηχάνημα and finding none). Cp. *Ag.* 1530 ἀμηχανῶ φροντίδος στερηθεὶς | εὐπάλαμον μέριμναν | ὅπᾳ τράπωμαι. — **κακὸς δ' ἰατρός κτέ.**: cp. *Mark* 15. 31 ἄλλους ἔσωσεν, ἑαυτὸν οὐ δύναται σῶσαι, *Luke* 4. 23 ἰατρέ, θεράπευσον σαυτόν, Eur. *Fr.* 1056 ἄλλων ἰατρός, αὐτὸς ἕλκεσιν βρύων, Aesop (Ἰατρός) πῶς σὺ ἄλλους σώσεις, σαυτὸν χωλὸν ὄντα μὴ θεραπεύων.

474. **ἀθυμεῖς**: as a result of his inability to find a remedy for his disease. — **σεαυτόν**: rarer than the dissyllabic form in the trag. poets. Cp. 508 and 776 with 374. In 309 σαυτόν *metri gratia.*

εὑρεῖν ὁποίοις φαρμάκοις ἰάσιμος.

ΠΡΟΜΗΘΕΥΣ

τὰ λοιπά μου κλύουσα θαυμάσῃ πλέον,
οἵας τέχνας τε καὶ πόρους ἐμησάμην.
τὸ μὲν μέγιστον, εἴ τις εἰς νόσον πέσοι,
οὐκ ἦν ἀλέξημ᾽ οὐδέν, οὔτε βρώσιμον
οὐ χριστὸν οὐδὲ πιστόν, ἀλλὰ φαρμάκων

475. *Find the medicine required to cure thyself.* — **ὁποίοις**: used interchangeably with οἵοις (477). Cp. Lys. 21. 3, 4, 20, and *dicam quod sentio* (where we should expect *dicam quid sentiam*). Isocrates is more careful. — **ἰάσιμος**: the verbal endings in 474 mark clearly enough both the subj. and the pers. (σὺ εἶ). Hence the adj. without εἶ: correct, despite Hartung's sneer at the scholar who imagines that σαυτὸν . . . ἰάσιμος is a possibility in Greek. The verse is merely a circumlocution for θεραπεῦσαι (*non potes te ipsum mederi*). — Antiphanes thought Prometheus' gift was not a boon even to men, ὅστις τέχνην κατέδειξε πρῶτος τῶν θεῶν, οὗτος μέγιστον εὗρεν ἀνθρώποις κακόν.

477. **ἐμησάμην**: *devised*; never found in classical prose (= ἐμηχανησάμην). See on 42.

478. "To vex mankind with evils manifold, | So that disease and pain | O'er the whole earth may reign, | And nevermore return the Age of Gold" (Longfellow, *Masque of Pandora*), "And gout and stone, that break | Body toward death, and palsy, death-in-life, and wretched age — and worst disease of all" (Tennyson, *Lucretius*), ἄλλα δὲ μυρία κατ᾽ ἀνθρώπους ἀλάληται, | πλείη μὲν γὰρ γαῖα κακῶν, πλείη δὲ θάλασσα (Hes. *O.D.* 100). — **πέσοι**: so-called iterative opt. (really a past gen. cond.; the opt. itself is not iterative). GMT. 462.

479 ff. *There was no remedy, — drug, salve, or potion, — but for want of medicines they wasted away.* The drug by which Medea rendered men invulnerable was named after Prometheus, φάρμακον, ὅ ῥά τέ φασι Προμήθειον καλέεσθαι (Apoll. Rhod. 3. 845).

480. **πιστόν**: *drinkable*, ἅπαξ εἰρημένον (= ποτόν). Cp. Eur. *Hipp.* 516 πότερα δὲ χριστὸν (*lotion*) ἢ ποτὸν (*potion*) τὸ φάρμακον.

χρείᾳ κατεσκέλλοντο, πρίν γ' ἐγώ σφισιν
ἔδειξα κράσεις ἠπίων ἀκεσμάτων,
αἷς τὰς ἁπάσας ἐξαμύνονται νόσους.
τρόπους τε πολλοὺς μαντικῆς ἐστοίχισα,
485 κἄκρινα πρῶτος ἐξ ὀνειράτων ἃ χρὴ
ὕπαρ γενέσθαι, κληδόνας τε δυσκρίτους

481. χρείᾳ: = ἐνδείᾳ (*inopia*). Cp. 169. — **πρίν γε**: *that is, before* = *until* (hence indic., the only example in Aesch.). When free from the connotation of *until*, the inf. must be used (825). There is one example with the indic. in Soph. (*O.T.* 775), one in Ar. (*Av.* 700). — **σφίσιν**: prose αὐτοῖς, only here in trag. in this sense.

482. *Taught commixtures of mild remedies.* "He told the hidden power of herbs and springs, | And disease drank and slept" (Shelley, *P.U.* 2. 85 f.). The discovery of medicine was also attributed to Apollo. — **ἔδειξα**: see on 458. — **ἠπίων**: rare in Att. prose (exc. Thuc.), but freq. in the poets. — **ἀκεσμάτων**: *cures*, i.e. *medicines*. Cp. Λ 830 ἤπια φάρμακα (*soothing balms*), Soph. *Phil.* 697 (ἠπίοισι φύλλοις). Epio (Epione) was the goddess of healing. Cp. Herondas 4. 18 ἠπίας χεῖρας (of Asclepius).

484. μαντικῆς: from medicine the poet passes to divination (closely allied at that time. Cp. ἰατρόμαντις). — **ἐστοίχισα**: *I defined.* See on 230.

485 f. So Chaunteclere to his Pertelote: "By God, men may in olde bookes rede | That dremes ben significaciouns | As wel of joye, as of tribulaciouns, | That folk enduren in this lyf present" (*Nonne Prestes Tale* 16460). The Greeks did not believe that "Dreams are but the raised | Impressions of premeditated things | By serious apprehension left upon | Our minds" (Tourneur, *Atheist's Tragedy* 2. 6). They felt rather "By such ensamples olde maistow leere | That no man scholde be to recheles | Of dremes" (*Nonne Prestes Tale* 16609 f.). So in the Upaniṣads, an advanced product of the Hindu mind, we find belief in the reality of dream-life. The line of demarcation between the real and the visionary life in the consciousness of the ancients was very indistinct. — **ἔκρινα**: *interpreted.* Cp. Pindar, *Fr.* 108 εὐδόντεσσιν ἐν πολλοῖς ὀνείροις δείκνυσι . . . χαλεπῶν τε κρίσιν, δυσκρίτων ὀνει-

ἐγνώρισ᾽ αὐτοῖς ἐνοδίους τε συμβόλους·
γαμψωνύχων τε πτῆσιν οἰωνῶν σκεθρῶς
διώρισ᾽, οἵτινές τε δεξιοὶ φύσιν
490 εὐωνύμους τε, καὶ δίαιταν ἥντινα

ράτων. The science of interpreting dreams was called ὀνειρομαντεία. — ἃ χρὴ ὕπαρ γενέσθαι: *what shall happen in waking state.* Cp. τ 547 οὐκ ὄναρ, ἀλλ᾽ ὕπαρ ἐσθλόν, ὅ τοι τετελεσμένον ἔσται (which foreshadows what shall come to pass). So the Roman writer "Macrobius, that writ the avisioun | In Auffrik of the worthy Cipioun, | Affermeth dremes, and saith that thay been | Warnyng of thinges that men after seen" (*Nonne Prestes Tale, loc. cit.*). Cp. Plato, *Rep.* 520 C οὕτως ὕπαρ ἡμῖν καὶ ὑμῖν ἡ πόλις οἰκήσεται, ἀλλ᾽ οὐκ ὄναρ. — κληδόνας: *callings, vocal auguries,* ominous words, or sounds that contained "warnyng of thinges." Cp. ν 100 φήμην τίς μοι φάσθω, "In untrod woods | Shrill voices schright" (Lucan 1), "Voices calling me in dead of night" (Beaum. & Fl. *Faith. Shep.* 1. 1), "The superstitious search of signs | In merest accidents of earth and air" (Clough, *Fall of Man* 8). Cp. Ar. *Av.* 720 ff. φήμη γ᾽ ὑμῖν ὄρνις ἐστίν, πταρμόν τ᾽ ὄρνιθα καλεῖτε, ξύμβολον ὄρνιν, φωνὴν ὄρνιν, θεράποντ᾽ ὄρνιν, ὄνον ὄρνιν.

487. ἐγνώρισα: *I taught,* ἐφανεροποίησα (Hesych.). — ἐνοδίους τε συμβόλους: *signs from meeting on the way* (the noun only here in the trag. poets). Cp. schol. Ar. *Av.* 721 συμβόλους ἐποίουν τοὺς πρῶτα συναντῶντας, *Anecd. Ox.* 4. 241 ἐνόδιον, ὅταν ἐξηγήσηταί τις τὰ ἐν ὁδῷ ἀπαντῶντα λέγων ἐάν σοι ὑπαντήσῃ τοιοῦτος ἄνθρωπος ἢ τόδε βαστάζων ἢ τόδε, συμβήσεταί σοι τόδε..

488. γαμψωνύχων: cp. π 428 αἰγυπιοὶ γαμψώνυχες (*birds of augury*). The adj. is not a mere epitheton ornans, but specifies οἰωνῶν as birds of prey.

489. δεξιοί: *right* (the lucky side for omens — from the east), then *favorable* (αἴσιοι) as here, and finally *clever.* So σκαιός (*scaevus, linkisch, gauche, awkward*). Not only the flight, but also the color, number, and sound of the birds were taken into account by the μάντις. — φύσιν: acc. of specification. So Eng. "soul-tainted," "heart-burned," "shoulder-shotten," "tongue-tied," "brain-sick," "heart-sore." See on 866.

490. εὐωνύμους: = ἀπαισίους

ἔχουσ' ἕκαστοι, καὶ πρὸς ἀλλήλους τίνες
ἔχθραι τε καὶ στέργηθρα καὶ συνεδρίαι·
σπλάγχνων τε λειότητα, καὶ χροιὰν τίνα
ἔχουσ' ἂν εἴη δαίμοσιν πρὸς ἡδονὴν
χολή, λοβοῦ τε ποικίλην εὐμορφίαν·
κνίσῃ τε κῶλα συγκαλυπτὰ καὶ μακρὰν
ὀσφῦν πυρώσας δυστέκμαρτον ἐς τέχνην
ὤδωσα θνητούς, καὶ φλογωπὰ σήματα

(change of case for οἵτινες . . . εὐώνυμοι). Cp. 91. — δίαιταν: *manner of living.*

491. πρός: *erga.* — τίνες: direct interrog., but οἵτινες in 489 (interchangeable in indir. questions).

492. *Animosities, attachments, and consortings.* — "their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild-geese" (Falstaff in 2 *Hen. IV*, 5. 1). — στέργηθρα: = συνεδρίαι (the ethical term). Cp. Eur. *Hipp.* 256 εὔλυτα στέργηθρα, Arist. *Hist. An.* 9. 1 δίεδρα μὲν τὰ πολέμια τιθέντες, σύνεδρα δὲ τὰ εἰρηνεύοντα πρὸς ἄλληλα.

493–499. The arts of sacrificial divination: ἱεροσκοπία, *haruspicina* (*inspection of the viscera*), ἡ δι' ἐμπύρων μαντεία, *ignispicium* (burning the thighs of the victim in layers of fat on the altar). A *iecur rugosum* (*shrivelled*) was unfavorable, whereas λειότης (493), *plumpness*, was a favorable sign. Cp. Cic. *De Div.* 2. 13 caput iecoris ex omni parte diligentissime considerant; si uero id non est inuentum, nihil putant accidere potuisse tristius.

493 ff. *And the smooth surface of the viscera and what hue the gall must have for the gods' pleasure and the mottled symmetry of the liver lobe.* Cp. Eur. *El.* 827 λοβὸς μὲν οὐ προσῆν σπλάγχνοις.

494. πρὸς ἡδονήν: = ἡδέως. Cp. 261.

496 ff. *And the thigh bones, in fat enwrapped, and the long chine I burned and initiated mortals into the mysteries of an occult art.* — μακρὰν ὀσφύν: = τὸ ἱερὸν ὀστοῦν (*os sacrum*). — πυρώσας: = καύσας. — δυστέκμαρτον: *difficult of deduction* (from τεκμήρια). — ὤδωσα θνητούς: prose ἤγησάμην ἀνθρώποις = *mortales institui ut discerent.* — φλογωπὰ σήματα: *flammea signa.* "La grande Pi-

ἐξωμμάτωσα, πρόσθεν ὄντ' ἐπάργεμα.
τοιαῦτα μὲν δὴ ταῦτ'. ἔνερθε δὲ χθονὸς
κεκρυμμέν' ἀνθρώποισιν ὠφελήματα,
χαλκόν, σίδηρον, ἄργυρον, χρυσόν τε τίς

romancía | Verás, quando en vivo fuego | En los papeles del lumeo | Caracteres de luz leo" (Calderon, *Los Encantos de la Culpa*).

499. *I removed the scales from eyes erstwhile filmed* (thus revealing the images in the sacrificial flame), *giving sight to those that had been blind.* — **ἐπάργεμα**: *scale-covered* (ἄργεμος = *albugo, cataract*). The scales were *on* (ἐπί) before (πρόσθεν), but Prometheus took them *off* (ἐξ). Blindness is predicated of the signs instead of the diviner. Cp. τυφλός (*unseen*, as well as *unseeing*). The effect is the same whether the scale is on the object or on the eye. Cp. Hesych. *s.v.* ἐπάργεμα λέγεται τὰ ὄμματα ὅταν ᾖ τετυφλωμένα ὑπὸ λευκωμάτων, Ar. *Plut.* 635 ἐξωμμάτωται καὶ λελάμπρυνται κόρας, *Ag.* 113 ἐπαργέμοισι θεσφάτοις, *Cho.* 665 ἐπαργέμους λόγους, Pope, *Messiah* 34 f. "He from thick films shall purge the visual ray, | And on the sightless eyeball pour the day."

500 ff. **μὲν δή**: freq. in dismissing a subject. — "Within the massy entrails of the earth" (Marlowe); sed itum est in uiscera terrae | quaeque recondiderat . . . | effodiuntur (Ov. *Met.* 1. 138 ff.). "Riches . . . for which men swinck and sweat incessantly, | Fro me do flow into an ample flood, | And in the hollow earth have their eternall brood" (Spenser, *F.Q.* 2. 7. 8). Milton, speaking of Mammon, says, "by him first | Men also, and by his suggestion taught, | Ransacked the center, and with impious hands | Rifled the bowels of their mother earth" (*P.L.* 1. 684 ff.). — **ἔνερθε δὲ χθονός**: = prose ὑπὸ γῆς.

501. **κεκρυμμένα**: perf., denoting pres. condition. — **ἀνθρώποισιν**: dat. governed by the verbal idea in ὠφελήματα. Cp. 342, 612, Plato, *Apol.* 30 A τὴν ἐμὴν τῷ θεῷ ὑπηρεσίαν.

502. **ἄργυρον χρυσόν τε**: "Gold and silver," the commonest combination; here a class (each a species of the genus to which bronze and iron belong), and hence linked by τε to form the third member of the series. Cp. Cic. *De Div.* 1. 51 aurum et argentum, aes, ferrum. Job considers the smelting of metals as the

φήσειεν ἂν πάροιθεν ἐξευρεῖν ἐμοῦ ;
οὐδείς, σάφ' οἶδα, μὴ μάτην φλύσαι θέλων.
βραχεῖ δὲ μύθῳ πάντα συλλήβδην μάθε,
πᾶσαι τέχναι βροτοῖσιν ἐκ Προμηθέως.

ΧΟΡΟΣ

μή νυν βροτοὺς μὲν ὠφέλει καιροῦ πέρα,
σαυτοῦ δ' ἀκήδει δυστυχοῦντος· ὡς ἐγὼ
εὐελπίς εἰμι τῶνδέ σ' ἐκ δεσμῶν ἔτι

greatest triumph of human ingenuity.

503. **φήσειεν ἄν**: *would aver*; aor. (freq. in Isoc. and Dem.), whereas **ἔφην** is sometimes impf. Cp. *φάς, φάσκων* (impf.). — **πάροιθεν**: Ep. = *πρό*.

504. **σάφα**: prose σαφῶς (= **εὖ**). — **φλύσαι**: *bubble*, hence *brag*. Cp. "blow." So Cic. *De Fin.* 5. 27 solet ebullire nonnunquam.

505. Cp. Eur. *Fr.* 364 *βραχεῖ δὲ μύθῳ πολλὰ συλλαβὼν ἐρῶ*.

506. **ἐκ**: *suppeditatae a.*

507 f. **ὠφέλει . . . ἀκήδει**: instead of the hypotactic *ὠφελῶν . . . ἀκήδει* (Ep., only here in Aesch. = *ἀμέλει*). Cp. Plato, *Charm.* 173 A *εἴ τίς γε αὐτοῦ καὶ σμικρὸν κήδεται.* — The pres. imv. expresses discontinuance of a positive course of action: the aor. subjv. total prohibition. The pres. is more urbane. — **καιροῦ πέρα**: see on 309. Cp. Mart. *Ep.* 1. 57 illud quod medium est atque inter utrumque probamus, Hor. *Epist.* 1. 6. 15 insani nomen sapiens ferat aequus iniqui, | ultra quam satis est uirtutem si petat ipsam, Pind. *O.* 13. 47 *ἐν ἑκάστῳ | μέτρον· νοῆσαι δὲ καιρὸς ἄριστος*, *measure in everything is meet; the best* **καιρός** *is to observe it* (which Prometheus fails to do), Hes. *O.D.* 694 *μέτρα φυλάσσεσθαι· καιρὸς δ' ἐπὶ πᾶσιν ἄριστος*. For the sentiment cp. Plaut. *Trinum.* 2. 4. 30 miseret te aliorum; tui nec miseret nec pudet.

509 f. Actutum fortunae solent mutari; uaria uita est (Plaut. *Truc.* 2. 1. 9), durate et uosmet rebus seruate secundis (Verg. *Aen.* 1. 207), non, si male nunc, et olim | sic erit (Hor. *Od.* 2. 10. 17), *θαρσεῖν χρὴ . . . τάχ' αὖριον ἔσσετ' ἄμεινον* (Theocr. *Idyll.* 4. 41), "Sei also stets, im Unfall auch, voll guten Muths.

λυθέντα μηδὲν μεῖον ἰσχύσειν Διός.

ΠΡΟΜΗΘΕΥΣ

οὐ ταῦτα ταύτῃ μοῖρά πω τελεσφόρος
κρᾶναι πέπρωται, μυρίαις δὲ πημοναῖς
δύαις τε καμφθεὶς ὧδε δεσμὰ φυγγάνω·
τέχνη δ' ἀνάγκης ἀσθενεστέρα μακρῷ.

Die Zeit bringt Wunder an den Tag" (Herder).

510. **μηδέν**: instead of οὐδέν (after ἔνελπις). GMT. 685. — **ἰσχύσειν**: the fut. is usual after verbs of hoping, though ἐλπίζειν is followed by the pres. (*Sept.* 76, *Cho.* 187, *Fr.* 281); never by the aor.; ἔλπις with fut. (*Ag.* 679), once with pres. (1434), once with aor. (*Sept.* 367). GMT. 1286, HA. 948 a.

511 f. Cp. Eur. *Hipp.* 41 ἀλλ' οὔτι ταύτῃ τόνδ' ἔρωτα χρὴ πεσεῖν, *Med.* 365 ἀλλ' οὔτι ταῦτα ταύτῃ. Prometheus admits the truth of the statement, but modifies it by declaring that his release shall be effected neither in the manner nor at the time the chorus has in mind. — **μοῖρα . . . πέπρωται**: cp. 518, Hdt. 1. 91 τὴν πεπρωμένην μοῖραν. — **τελεσφόρος**: *consummating*. Cp. 929.

512. **κρᾶναι**: poet. = διαπράτεσθαι, ἐπιτελεῖν, as always in Aesch. (not intrans., as Weckl. says, citing *Cho.* 1075, where the obj. is understood). The idea in τελεσφόρος is repeated in κρᾶναι, *Fate that fulfills is not destined to fulfill in this way.*

513. Cp. 207, 306. — **φυγγάνω**: "praesens propheticum"; the earliest occurrence of this collateral form of φεύγω (in Att. prose only in cpds.).

514. *Craft than necessity is feebler far.* Cp. Soph. *Fr.* 234 πρὸς τὴν ἀνάγκην οὐδ' Ἄρης ἀνθίσταται, Eur. *Fr.* 301 πρὸς τὴν ἀνάγκην πάντα τἄλλ' ἔστ' ἀσθενῆ. It matters not how Prometheus may put forth efforts to effect his release — all the inventive genius he has displayed will avail him naught against that force "necessity, to which the gods must yield," for "whan a thing is schapen, it schal be" (*Knight's Tale* 1468); it is "The dire Necessity of things, | That drives into the roofs sublime | Of newbuilt houses of the great | The adamantine nails of Fate" (Longfellow, *Wayside Inn* 3). Prome-

ΧΟΡΟΣ

τίς οὖν ἀνάγκης ἐστὶν οἰακοστρόφος ;

ΠΡΟΜΗΘΕΥΣ

Μοῖραι τρίμορφοι μνήμονές τ' Ἐρινύες.

ΧΟΡΟΣ

τούτων ἄρα Ζεὺς ἐστιν ἀσθενέστερος ;

ΠΡΟΜΗΘΕΥΣ

οὔκουν ἂν ἐκφύγοι γε τὴν πεπρωμένην.

theus is εὐμήχανος, but he cannot alter the will of Μοῖρα, cannot hasten the time of his deliverance.

515. 'Whose hand holds the helm of the government of the universe?' — οἰακοστρόφος: *tiller-turner*, i.e. *steersman* (= οἰακονόμος 148).

516. Μοῖραι τρίμορφοι: "The trinal sisterhood | That spun our thread of life" (Beaum. & Fl. *Faith. Fr.* 5. 1). Αἶσα is called a goddess in *Cho.* 644. The "Three Fates" occur first in Hesiod (*Theog.* 218). They are called τριαδελφαί in the Orac. Sibyll. The plur. form occurs in Homer only in Ω 49. — μνήμονές τ' Ἐρινύες: avenging powers that punish those who violate the eternal law of the Fates, αἱ μνημονεύουσαι τῶν παρ' ἀνθρώπων κακῶν καὶ ἀντιδιδοῦσαι (schol. *Sept.* 70), as the chorus says, *Ag.* 59 (where the Erinyes are sent to avenge the outraged vultures), ὑστερόποινον πέμπει παραβᾶσιν Ἐρινύν, as they themselves say (*Eum.* 316), ὅστις δ' ἁλιτῶν . . . πράκτορες αἵματος αὐτῷ τελέως ἐφάνημεν, (382) κακῶν μνήμονες, σεμναὶ καὶ δυσπαρήγοροι (*hard to win over*). Acc. to Servius (*Aen.* 4. 473) they were "Dirae in caelo, Furiae in terris, Eumenides apud inferos." A Greek proverb runs: εἰσὶ καὶ κυνῶν Ἐρινύες.

517. ἄρα: *after all* (and not as I had supposed).

518. "Before the gods we bend in awe | But lo! they bow to Fate's dread law" (Indian Epigram). Cp. Plato, *Gorg.* 512 D τὴν εἱμαρμένην οὐδ' ἂν εἷς ἐκφύγοι. Zeus could

ΧΟΡΟΣ

τί γὰρ πέπρωται Ζηνὶ πλὴν ἀεὶ κρατεῖν ;

ΠΡΟΜΗΘΕΥΣ

520 τοῦτ' οὐκ ἂν ἐκπύθοιο μηδὲ λιπάρει.

ΧΟΡΟΣ

ἦ πού τι σεμνόν ἐστιν ὃ ξυναμπέχεις.

not say (with Jehovah, *P.L.* 7. 172) "Necessity and chance | Approach not me, and what I will is fate." Prometheus does not venture to say expressly that Fate is a power above Zeus. He has in mind the will of Fate with reference to the marriage with Thetis and the consequent dethronement; but in his blind passion he fails to note that in the expressed will of Fate nothing is said about the possibility of avoiding this union. — **ἂν ἐκφύγοι**: *cannot escape*. Cp. Aesch. *Fr.* 286 οὔτ' ἐν στέγῃ τις ἥμενος παρ' ἑστίᾳ | φεύγει τι μᾶλλον τὸν πεπρωμένον μόρον, Pind. *Fr.* 95 σχήσει τὸ πεπρωμένον οὐ πῦρ, οὐ σιδάρεον τεῖχος, Soph. *Ant.* 1337 πεπρωμένης οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγή, 915 οὔτ' ἄν νιν ὄλβος, οὔτ' Ἄρης, οὐ πύργος, οὐχ ἁλίκτυποι | κελαιναὶ νᾶες ἐκφύγοιεν, Seneca, *Epist.* 37. 3 effugere non potes necessitates, Apuleius, *Met.* 1. 20 utcunque fata decreuerint, ita cuncta mortalibus prouenire.

520. *This thou'lt never learn and* (so) *give up the hope of knowing* (aor. fut. combined with the conative pres. imv.). The tendency is to employ the indic. in the positive statement and the opt. with ἄν in the neg. Cp. 616, Dem. 21. 18 οὔτε φύγοιμ' ἂν οὔτ' ἀπαρνοῦμαι τοῦτο τοὔνομα, 191 φημὶ καὶ οὐκ ἂν ἀρνηθείην. — **τοῦτο**: *i.e.* the overthrow of Zeus.

521. 'To say sooth, a deep, dread secret in thy heart dost thou enshroud in mystery.' "There is a secret known | To thee and to none else of living things, | Which may transfer the scepter of wide heaven, | The fear of which perplexes the Supreme" (Shelley, *P.U.* 371 ff.). But even the Oceanides' tender sympathy and kindly looks will not lure the secret from the Titan's breast. μέλλων τι πράττειν μὴ προείπῃς μηδενί . . .

ΠΡΟΜΗΘΕΥΣ

ἄλλου λόγου μέμνησθε, τόνδε δ' οὐδαμῶς
καιρὸς γεγωνεῖν, ἀλλὰ συγκαλυπτέος
ὅσον μάλιστα· τόνδε γὰρ σῴζων ἐγὼ
525 δεσμοὺς ἀεικεῖς καὶ δύας ἐκφυγγάνω.

ΧΟΡΟΣ

στροφὴ α'

μηδάμ' ὃ πάντα νέμων

μόνον σιωπὴ μεταμέλειαν οὐ φέρει (Menan. *Fr.* 153). — **ξυναμπέχειs**: = *συγκρυπτόμενον ἔχεις*.

522. Cp. Eur. *Hel.* 120 ἄλλου λόγου μέμνησο, μὴ κείνης ἔτι. — **λόγου**: *topic*.

523. Magna res est uocis et silentii tempora nosse (Seneca, *De Moribus* 74). — **γεγωνεῖν**: = prose λέγειν (nine times in Aesch., but all in the *Prom.*). — **συγκαλυπτέος**: marked individuality — more peremptory than δεῖ with inf. (here the necessity of expediency). The pers. constr. is not so common as the impers., but survives in modern Greek. Sophocles is the only tragic poet that uses the plural. The verbal adj. is not Homeric, is very rare in lyric, freq. in oratory (in colloquial and argumentative passages), common in the late period, and belongs preeminently to the domain of philosophy.

524 f. "Many a man's tongue shakes out his master's undoing" (*All's Well* 2. 4). — **ὅσον μάλιστα**: *as much as most* (i.e. *possible*) = ὅτι μάλιστα (freq. in Plato's *Charmides*).

526–560. *The second stasimon.*

526–535. 'O never may Zeus, the Disposer, set his strength against my will; may I ever worship the gods with hallowed offering of oxen by Oceanus' staunchless flood; may sinful speech never come to my lips, but this precept abide in my heart everlasting, never fade from my soul.' Cp. "Great Jove, to whose almighty throne | Both gods and mortals homage pay, | Ne'er may my soul thy power disown, | Thy dread behests ne'er disobey. | Oft shall the sacred victim fall | In sea-girt Ocean's mossy hall; | My voice shall raise no impious strain | 'Gainst him who rules the sky and

θεῖτ' ἐμᾷ γνώμᾳ κράτος ἀντίπαλον Ζεύς,
μηδ' ἐλινύσαιμι θεοὺς ὁσίαις θοίναις ποτινισσομένα
βουφόνοις, παρ' Ὠκεανοῦ πατρὸς ἄσβεστον πόρον,
μηδ' ἀλίτοιμι λόγοις·
ἀλλά μοι τόδ' ἐμμένοι καὶ μήποτ' ἐκτακείη.

azure main" (Byron's paraphrase, Harrow, Dec. 1, 1804). "For who so maketh God his adversarie, | As for to werke enything in contrairie | Unto his wil, certes never schal he thrive" (*Chanounes Yemans Tale* 13404). The rhythm is in consonance with the sentiment and "affords, in the midst of the heat of tragic pathos, a moment of refreshing coolness and cheerful calm" (Westphal).

526 ff. **μηδαμά**: = the commoner *μηδαμῶς*. — **νέμων**: = *διοικῶν* (*controlling*). — **θεῖτ' ἀντίπαλον**: *opponat*. All words compounded with *ἀντί*, exc. substantives, take the dat. Cp. *Sept.* 283, 521, 993, *Ag.* 40.

530. **ἐλινύσαιμι**: almost *παυσαίμην* (hence the participle). See on 53. — **ποτινισσομένα**: Ep. (Dor. form) = *ἐποιχομένη* = Att. *προσερχομένη* = *σεβομένη* = *θεραπεύουσα*. Pauw denies that the gods ever sacrificed; Hartung says it was unusual. But in India gods sacrificed as well as men. The nymph Cyrene pours out a libation to Oceanus (Verg. *Georg.* 4. 380). The naïads sacrifice oxen (Ov. *Met.* 8. 580). Cp. *Fasti* 2. 247, 4. 423. The gods are fairly good Buddhists acc. to Buddhistic tradition. — The thought here is the poet's, a *human* prayer, expressed by the chorus.

531. **βουφόνοις**: cp. 148, 580, *Ag.* 730 *μηλοφόνοισιν*.

532. **ἄσβεστον**: Ep. = *ἀκατάπαυστον* = *ἀέναον*. *Ag.* 958 *θάλασσα, τίς δέ νιν κατασβέσει.* — **πόρον**: *νᾶμα πόρου* (806); cp. Hes. *Theog.* 292 *διαβὰς πόρον Ὠκεάνοιο*. In the *Ramayana*, Ocean rises from the depths "adorned with self-made pearls" (6. 22. 20), and is called "the lord of all the streams" (cp. Φ 196). In the *Mahabharata* he is named "the bottomless flood."

533. **ἀλίτοιμι**: *peccem* (2d aor. of *ἁλιταίνειν*), Ep. = *ἁμάρτοιμι*. (*ἁλιταίνειν* occurs in no Att. poet exc. Aesch., and only in lyric passages). The allusion is to the *ἀκολάστους λόγους* of Prometheus against Zeus. Cp. *ἁλιτήριος*.

535. **τόδε**: not "the following rule of life," as Weckl. takes it,

ἀντιστροφὴ α'

ἁδύ τι θαρσαλέαις
τὸν μακρὸν τείνειν βίον ἐλπίσι, φαναῖς
θυμὸν ἀλδαίνουσαν ἐν εὐφροσύναις. φρίσσω
δέ σε δερκομένα
μυρίοις μόχθοις διακναιόμενον ⏑ – ⏑ –.
Ζῆνα γὰρ οὐ τρομέων

but the wish just expressed. — **ἐκτακείη**: the metaphor is from wax-tablet writing. Cp. 789, Soph. *El.* 1311 μῖσος . . . ἐντέτηκέ μοι.

536–540. 'Sweet it is in the courage of hope to dream on and on, with delights ever dawning to comfort the soul. But I shudder to behold thee suffering innumerable torments. Zeus does not awe thee, but with stubborn resolve thou holdest mortals in honor too high, Prometheus.' The cultivated Athenian was as familiar with Theognis as the Cavalier was with Shakspere. Hippolytus shows by his reply that he understands his father's allusion to the great text-book, Theognis, which was the *vade mecum* of the Greeks (Eur. *Hipp.* 916–920). With the present passage cp. Theogn. 765 εὔφρονα θυμὸν ἔχοντας νόσφι μεριμνάων εὐφροσύνως διάγειν τερπομένους.

536. **ἁδύ τι**: nescio quid dulce (Cic. *Pro Archia* 7. 15), incredibilis quaedam suauitas (*Ad Fam.* 1. 9). Cp. 696.

538. **τὸν μακρὸν βίον**: *this long life of ours.* See on 449. — **τείνειν**: *extendere*, hence *ducere*, but βίον ἄγειν = *vitam agere.* Cp. *Pers.* 708 ὁ μάσσων βίοτος ἦν ταθῇ πρόσω, *Ag.* 1362 βίον τείνοντες, Eur. *Suppl.* 1109 μισῶ δ' ὅσοι χρῄζουσιν ἐκτείνειν βίον. — **ἐλπίσι**: dat. of manner. — **φαναῖς**: *lucidis* (not in Hom., nor Pind. = λαμπραῖς or φαιδραῖς = ἡδείαις). Cp. Xen. *Oec.* 9. 3 τὰ δὲ φανὰ ὅσα φάους δεόμενα (*the well-lighted parts*).

540. **ἀλδαίνουσαν**: Ep. for τρέφουσαν. — **ἐν εὐφροσύναις**: *in cheer*, almost = ἐν εὐδαιμονίᾳ. Cp. Plato, *Phaedr.* 256 D εἰς γὰρ σκότον οὐ νόμος ἐστὶν ἐλθεῖν . . . ἀλλὰ φανὸν βίον διάγοντας εὐδαιμονεῖν. — **φρίσσω**: *horresco* (Verg. *Aen.* 2. 204).

541. Cp. 93 ff. — **τρομέων**: *trembling*, hence *fearing* ("I am afraid and trembling taketh hold on my flesh" *Job* 21. 6), never in Soph. and Eur.; = prose δεδιώς, φοβούμενος. Cp. Dem. 18. 263 δεδιὼς καὶ τρέμων. — **δερκο-**

ἰδίᾳ γνώμᾳ σέβῃ θνατοὺς ἄγαν, Προμηθεῦ.

στροφὴ β′

φέρ' ὅπως ἄχαρις χάρις, ὦ φίλος, εἰπὲ ποῦ τις ἀλκά ;
τίς ἐφαμερίων ἄρηξις ; οὐδ' ἐδέρχθης ὀλιγοδρανίαν ἄκικυν,

μένα : a poetic word revived in later prose.

543. ἰδίᾳ : see App.

545–551. 'Look how thy gift was for naught, dear friend! O, tell me, what power to save from creatures that fade in a day? And sawest thou not they were strengthless, inefficient, and dreamlike, by weakness and blindness impeded? The counsel and wit of mortal man can never the stablished system of Zeus o'erpass.' — "Titan! to whose immortal eyes | The sufferings of immortality, | Seen in their sad reality, | Were not as things that gods despise; | What was thy recompense?" (Byron, *Prometheus*). — φέρ' ὅπως : = *voici*. — ἄχαρις χάρις : *thankless favor*, i.e. *profitless recompense*. Cp. 904, *Cho.* 42 χάριν ἀχάριτον, *Pers.* 671 νᾶες ἄναες, Soph. *Ai.* 665 ἄδωρα δῶρα, *Tit. Andron.* 1. 2 "irreligious piety," Tennyson, *Lancelot* "His honor rooted in dishonor stood, | And faith unfaithful kept him falsely true." — ὦ φίλος : *friend that thou art* (predicates, whereas the voc. is only a label). — ἀλκά : poetic = *βοήθεια*.

547. "Man is of few days" (*Job* 16. 1). "What is this life that spins so strangely on | That, ere we grasp and feel it, it is gone?" (Beddoes, *Bride's Tragedy* 3. 3). Cp. Eur. *Bacch.* 397 βραχὺς αἰών, Tennyson, *Lucretius* "Poor little life that toddles half an hour," "When momentary man | Shall seem no more a something to himself." — ἐφαμερίων : subjective gen. See on 83. — "pauvre vie éphémère" (Coppée), ὦ τάλας ἐφάμερε (Pindar). — ἄρηξις : prose ὠφέλεια.

548 ff. "Life's but a word, a shadow, a melting dream" (Beaum. & Fl. *Love's Cure* 5. 3), "Man is a torch borne in the wind; a dream | But of a shadow" (Chapman, *Bussy d'Ambois*), "Life, like an empty dream, flits by" (*Coplas de Manrique*), "Life is a dream . . . waking to die" (Beddoes, *Dream-Pedlary* — cp. Eur. *Fr.* 830), "He hath awakened from the dream of life" (*Adonais* 39),

ἶσόνειρον, ᾗ τὸ φωτῶν
ἀλαὸν ⟨δέδεται⟩ γένος ἐμπεποδισμένον ; οὔπως
τὰν Διὸς ἁρμονίαν θνατῶν παρεξίασι βουλαί.

"Que ne puis-je finir le songe de la vie" (Leconte de Lisle), "La vie est un songe . . . ce monde est un grand rêve" (Alfred de Musset), "Notre vie est l'éclair qui passe, | Flamboie un instant sur le ciel, | Et se va perdre dans l'espace" (Jean Lahor, *Toujours*), "El vivir solo es soñar, y la experiencia me enseña (*teaches*) que el hombre que vive sueña . . . toda la vida es sueño, y los sueños sueño son" (Calderon), "Das Leben währet nicht ewig, | Wenige Tage, so ist's wie ein Gedanke dahin" (Herder), ἐπάμεροι᾽ σκιᾶς ὄναρ ἄνθρωποι (Pind. *P.* 8. 135), εἴδωλ᾽ ὅσοιπερ ζῶμεν ἢ κούφην σκιάν (Soph. *Ai.* 126), ἄνθρωπός ἐστι πνεῦμα καὶ σκιὰ μόνον (*Fr.* 12), ὀνείρων δ᾽ ἔρπομεν μιμήματα (*Fr.* 25), πότερον καθεύδομεν καὶ πάντα ἃ διανοούμεθα ὀνειρώττομεν, ἢ ἐγρηγόραμέν τε καὶ ὕπαρ ἀλλήλοις διαλεγόμεθα (Plato, *Theaet.* 158 B). — **ὀλιγοδρανίαν** : *ineffectiveness*. Cp. X 337 ὀλιγοδρανέων, Ar. *Av.* 686 f. ὀλιγοδρανέες πλάσματα πηλοῦ, σκιοειδέα, φῦλ᾽ ἀμενηνά, | ἀπτῆνες, ταλαοὶ βροτοί, ἀνέρες εἰκελόνειροι. — **ἄκικυν** : Ep. = prose ἀσθενῆ (only here in trag.). Cp. *Fr.* 230 σοὶ δ᾽ οὐκ ἔνεστι κῖκυς, λ 393 οὐ γάρ οἱ ἔτ᾽ ἦν ἴς ἔμπεδος οὐδέ τι κῖκυς. — **ἰσόνειρον** : Epic quantity. So ἰσόθεος (*Pers.* 80). — **ᾗ** : Dor. for ᾗ. — **φωτῶν** : prose ἀνθρώπων.

550. **ἀλαόν** : Ep., confined to lyric passages in trag. = prose τυφλόν. — The Ep. phrase δειλοῖσι βροτοῖσιν shows that the pessimism so prominent in Greek literature is as old as Homer, though first emphasized by Hesiod and Theognis.

551 f. Acta deos nunquam mortalia fallunt (Ov. *Trist.* 1. 2. 97). Cp. *Suppl.* 1048 Διὸς οὐ παρβατός ἐστιν μεγάλα φρήν, ε 103 οὔπως ἐστὶ Διὸς νόον . . . παρεξελθεῖν. — **τὰν Διὸς ἁρμονίαν** : "the primal rhythm of that theurgic nature" (*Aurora Leigh*). To the Greek, life and art and government were inseparably connected. Apollo and the Muses create all harmony (artistic, social, political). The subjects of Zeus obey Apollo, since the latter is never at variance with the sovereign. "Celestial spheres | Dance to Apollo's lyre." "From harmony this universal frame began" (Dryden). All who owe allegiance to Zeus are ruled by harmony. As Aristotle says (*Met.* 1. 5) τὸν ὅλον οὐρανὸν ἁρμονίαν. Cp. 230. It

ἀντιστροφὴ β′

ἔμαθον τάδε σὰς προσιδοῦσ' ὀλοὰς τύχας, Προ-
μηθεῦ.
τὸ διαμφίδιον δέ μοι μέλος προσέπτα
τόδ' ἐκεῖνό θ' ὅτ' ἀμφὶ λουτρὰ
καὶ λέχος σὸν ὑμεναίουν

was Zeus ὃς ἥρμοσε καὶ διεκόσμησε τὴν ἀρχήν (cp. the Spartan ἁρμοστής). — As in Pindar, the decrees of fate are identified with the will of Zeus: his great purposes may not be transgressed — ὅ τι τοι μόρσιμόν ἐστιν, τὸ γένοιτ' ἄν (*Suppl.* 1047), Ζεὺς ὁ πανόπτας | οὕτω Μοῖρά τε συγκατέβα (*Eum.* 1045).

553–560. 'I realize the great truth, beholding thy terrible fate, Prometheus. 'Twas a far different strain that greeted my ear at the bath and the bed when thy bridal song was sung, on that happy day when thou didst wed our sister, with thy gifts didst Hesione win and bring her home as thy bride.' The thought in this antistrophe has been sung by the world's poets of every age. Francesca da Rimini begins the immortal story of her love for Paolo in one of the most beautiful verses ever written: "Nessun maggior dolore, | Che ricordarsi del tempo felice nelle | Miseria," of which Alfred de Musset says, "Dante, pourquoi dis-tu qu'il n'est pire misère | Qu'un souvenir heureux dans les jours de douleur?" "For of fortune sharp adversitee | The worst kinde of fortune is this, | A man to have been in prosperitee | And it rememberen, whan it passed is" (Chaucer, *Troilus & Criseyde*). "A sorrow's crown of sorrows | Is remembering happier things" (Tennyson, *Locksley Hall*).

554. **ὀλοάς**: *funestres.*

555. **διαμφίδιον**: *different* (τόδ' ἐκεῖνό θ'), *diametrically opposed.* — **προσέπτα**: *advolavit*; Ep. = prose προσέπτετο = ἐπῆλθεν (here), often of misfortune. Acc. in 115. Cp. 644.

556. The epithalamium is very ancient. It was sung before the door, or under the window, of the bridal-chamber. The chorus consisted of girls, or of young men and maidens who, as they danced, sang in responsion. — **λουτρά**: *sc.* τὰ γαμήλια. The schol. on Eur. *Phoen.* 349 says: ἔθος ἦν τοῖς παλαιοῖς, ὅτε ἔγημέ τις, ἐπὶ τοῖς ἐγχωρίοις ποταμοῖς ἀπολούεσθαι.

557. **ὑμεναίουν**: *I sang the hymenaeum* (which included the

ἰόταται γάμων, ὅτε τὰν ὁμοπάτριον ἕδνοις
560 ἄγαγες Ἡσιόναν πείθων δάμαρτα κοινόλεκτρον.

specific epithalamium). The single reference to the song in Homer is Σ 491.

559. **ἰόταται γάμων** : = ἕκατι γάμων, *causa nuptiarum* (*for the nuptials' sake*). Hesych. defines ἰόταται by αἰτίᾳ, χάριτι (= διὰ χάριτα = χάριν = ἕνεκα). Cp. O 41 δι' ἐμὴν ἰότητα = διὰ τὴν ἐμὴν αἰτίαν = τῇ ἐμῇ αἰτίᾳ (ἰότητι), as Lys. 12. 17 δι' ἥντινα (αἰτίαν). For the prepositional use of the substantive cp. Eur. *I.T.* 566 κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο. — **ὁμοπάτριον** : does not show that Aeschylus did not regard Hesione as a full sister of the Oceanides. Acusilaus says that Deucalion was the son of Prometheus and Hesione, the daughter of Oceanus. Theognis names Asia as one of the Oceanides. Acc. to Hdt. (4. 45), Asia was the spouse of Prometheus. "Thro whose overshadowing woods I wandered once | With Asia, drinking life from her loved eyes" (Shelley). — **ἕδνοις**: (Ep., rare in Att.) with πείθων (durative pres.). In Homer ἕδνα are the bridegroom's presents to the bride's father; in Pindar gifts from the guests to the bride. It was an Indo-Germanic custom to sell the bride. Cp. Tac. *Germ.* 18 dote non uxor marito, sed uxori maritus offert.

560. **ἄγαγες** : = ἤγαγες (*duxisti domum*), a durative verb; the first aor. alone is ingressive. — **κοινόλεκτρον** : *consort.*

561–886. *The third episode. Enter Io, rushing wildly to the rock where Prometheus is bound.* "And all is semblative a woman's part" (not "in form half-woman, half-cow," as Bevan states). Introd. II. 8. 1.

561–574. 'Where am I? What is the name of the land, of the people? Who is this I behold on the storm-beaten rock in fetters bound? What crime committed that he perisheth thus? Speak and declare what region is this I am come to. Oh! Oh! Once more I am stung! The wraith of earth-born Argus I see — aleu a da! the herdsman peering with his thousand eyes at me. O horror! See! there he comes, haunting me still with his crafty eye, — he's slain, but even in death the earth will not hold him, — from Hades arisen a shadow he glides, come to pursue me, his prey, poor miserable maiden, and hunts me weary and wilder'd and famished o'er the sands along the lone seashore.' — The anapaests here and

Hermes, Io, and Argus

ΙΩ

τίς γῆ ; τί γένος ; τίνα φῶ λεύσσειν
τόνδε χαλινοῖς ἐν πετρίνοισιν
χειμαζόμενον ;
τίνος ἁμπλακίας ποινὰς ὀλέκῃ ;
σήμηνον ὅποι
γῆς ἢ μογερὰ πεπλάνημαι.
ἆ ἆ,
χρίει τις αὖ με τὰν τάλαιναν οἶστρος,
εἴδωλον Ἄργου γηγενοῦς,
ἄλευ' ἆ δᾶ,

877 ff. are given to Io instead of the chorus because of the unusual manner of entrance and exit. This is the only place in Aeschylus where anapaests introduce a song not sung by the chorus. When anapaests serve to introduce choral songs, these are in $\frac{6}{8}$ measure. Here, after the anapaests, we have a proöde in $\frac{3}{8}$ time, but there soon follow dochmiacs, bacchii, etc. (Smyth).

561. **τίνα φῶ** : Io is startled at the sight of the captive.

562. **χαλινοῖς ἐν πετρίνοισιν** : *in chains on the rock.* — **χειμαζόμενον** : *storm-beaten* (often fig. *e.g.* 838, Eur. *Hipp.* 315). Cp. 15, 113, Longfellow, *Masque of Pandora* 3 "By all the storm-winds shaken, | By the blast of fate o'ertaken, | Hopeless, helpless, and forsaken."

563. = **τίνος ἁμαρτήματος δίδως δίκην ἀπολλύμενος**. Cp. 112. — **ποινάς** : *as a penalty for* (adverbial = **δίκην** = **ἕνεκα**). Cp. 614, Soph. *El.* 563 f. **τίνυς | ποινὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι.** — **ὀλέκῃ** : Epic; only twice in Sophocles.

566 ff. The iambs and dochmiacs indicate a change from distress and wonderment to fear and frenzy. — **χρίει** : *stings* (only in Aesch. in this sense). Cp. 598, 675, 880. — **αὖ** : intimating to the audience that it was but a renewal of a former attack.

567. **εἴδωλον** : *spectre* (obj. of **εἰσορῶσα**). — **γηγενοῦς** : cp. *Suppl.* 305 **Ἄργον παῖδα γῆς.**

568. **ἄλευε** : *avert* — prose **ἄμυνε**. — **ἆ δᾶ** : cp. *Suppl.* 168 **ἆ Ζήν.**

τὸν μυριωπὸν εἰσορῶσά βούταν.
ὃ δὲ πορεύεται δόλιον ὄμμ' ἔχων,
ὃν οὐδὲ κατθανόντα γαῖα κεύθει·
ἀλλά με τὰν τάλαιναν
ἐξ ἐνέρων περῶν κυναγεῖ πλανᾷ
τε νῆστιν ἀνὰ τὰν παραλίαν ψάμμαν.

569. μυριωπόν: *ten-thousand eyed* — merely a large number. Cp. Ov. *Met.* 1. 625 centum luminibus cinctum caput Argus habebat | inde suis uicibus capiebant bina quietem . . . spectabat ad Io | ante oculos Io, quamuis auersus, habebat. — **εἰσορῶσα**: anacoluthon. Io is too much disturbed in mind to follow to the end the original cast of the sentence. Cp. Eur. *Hipp.* 1120. See on 201. "Argus with his hondred yën | To be my wardecors" (*Wyf of Bathe* 358), "Lo, Argus, which that hadde an hondred yën" (*Marchaundes Tale* 9985), hoc quondam monstro horribilis exercuit iras | Inachiae Iuno pestem meditata iuuencae (Verg. *Georg.* 3. 152). Argus plays here the same rôle as the *Eumenides* in the *Oresteia* — neither are visible to the spectator.

570. δόλιον ὄμμα: the poet gives, by a stroke of the pen, a picture almost as vivid as that drawn by Poe in his *Tell-tale Heart*. — **κατθανόντα**: trag. = prose **ἀποθανόντα**. Cp. *Suppl.* 305 Ἄργον, τὸν Ἑρμῆς . . . κατέκτανε. — **κεύθει**: prose **κρύπτει**.

572. περῶν κυναγεῖ: *coming back* (across the bourne), *pursues* (like a hound). Cp. 569, 677. — **πλανᾷ**: *drives*.

574. *Famished along the coast* (not over the hungry sand, as L. & S. explain) = **πεινῶσαν κατὰ τὸν πάραλον ψάμμον**. — **ψάμμαν**: once in Ar. (*Lys.* 1261), **ψάμμη** in Hdt. 4. 181. — **ἀνά**: poet. = **κατά** (or **παρά** here), only once in Thuc., twice in the orators; never as the first element in diprothetics.

574–588. A song with antistrophic symphony sung to the flute, whereas the preceding verses were rendered in a sort of irregular chant (**ἐν παρακαταλογῇ**). 'And a slumberous strain he is droning forth on his shrill scrannel pipe waxen-jointed. Whither, O whither do the long and the devious wanderings drive me? Of what sin am I guilty? Why, O why, son of Cronus, hast thou bound me under this yoke of affliction? Why stung me with madness that drives me unresting

στροφή

ὑπὸ δὲ κηρόπακτος ὀτοβεῖ δόναξ
ἀχέτας ὑπνοδόταν νόμον·
ἰὼ ἰὼ πόποι, ποί μ' ἄγουσιν πλάναι,
τηλέπλανοι πλάναι;
τί ποτέ μ', ὦ Κρόνιε παῖ, τί ποτε
ταῖσδ' ἐνέζευξας εὐρὼν ἁμαρτοῦσαν ἐν
πημοσύναις, ἐή,
οἰστρηλάτῳ δὲ δείματι δειλαίαν

forever? Bury me deep in the sod, cast me in fire, or into the sea to be food for the monsters! Hear my entreaties, O king! My wanderings have worn me enough; I am weary — no rest can I find, no cessation from trouble and sorrow. Dost hear the cry of the heifer-horned maiden?'

574. "Grate on their scrannel pipes of wretched straw" (Milton, *Lycidas*). The verse recounts the specific act of the *βούταν* of 569. Herdsmen were wont to follow their cattle, playing the flute. — **ὑπό**: only here, 877, and twice in *Ag.*, in tmesis. — **κηρόπακτος**: important words are never thus interposed in trimeter (exc. *Ag.* 1215, and possibly *Sept.* 1028). Cp. Eur. *I.T.* 1125 *συρίζων δ' ὁ κηροδέτας | κάλαμος*, Verg. *Ecl.* 2. 32 Pan primus calamos cera coniungere pluris | instituit, Ov. *Met.* 1. 711 disparibus calamis compagine cerae inter se iunctis, 11. 54 leve cerata modulatur arundine carmen, Tibull. 2. 2. 52 calamus cera iungitur. — **ὀτοβεῖ**: cp. Soph. *Ai.* 1202 *αὐλῶν ὄτοβον* (*music of flutes*).

575. **ἀχέτας**: Dor. = *ἠχέτης*. Cp. Hes. *O.D.* 582 *ἠχέτα τέττιξ*, Eur. *El.* 151 *κύκνος ἀχέτας*, Ar. *Av.* 1095 *ὁ θεσπέσιος ἀχέτας*. — **ὑπνοδόταν**: *sleep giving*. The harassed maiden's wandering along the beach is accompanied by a slumberous melody that invites to rest and deliverance that never come.

577. **τί**: acc. of inner obj. with *ἁμαρτοῦσαν*.

578 f. See on 108. — **πημοσύναις**: the third form of this word, 99, 276. Cp. B 111 *Ζεύς με μέγα Κρονίδης ἄτῃ ἐνέδησε βαρείῃ*, Soph. *O.C.* 526 *γάμων ἐνέδησεν ἄτᾳ*.

580. **οἰστρηλάτῳ δείματι**: *with gad-fly driven fear*, i.e. driven in terror by the sting of the gad-fly

παράκοπον ὧδε τείρεις ;
πυρί με φλέξον, ἢ χθονὶ κάλυψον, ἢ ποντίοις
δάκεσι δὸς βοράν,
μηδέ μοι φθονήσῃς
εὐγμάτων, ἄναξ.
ἄδην με πολύπλανοι πλάναι
γεγυμνάκασιν, οὐδ' ἔχω μαθεῖν ὅπᾳ
πημονὰς ἀλύξω.
κλύεις φθέγμα τᾶς βούκερω παρθένου ;

(φόβῳ ἐλαυνομένην ὑπὸ τοῦ οἴστρου) ; dat. of manner. Cp. 147, 861.

581. = παρακόπτων φρένας τείρεις. Cp. *Ag.* 222 f. βροτοὺς θρασύνει γὰρ αἰσχρόμητις | τάλαινα παρακοπά, "For this it is gives mortals hardihood — Some vice-devising miserable mood | Of madness" (Browning), 479 φρενῶν κεκομμένος (*deprived*), Eur. *Hipp.* 238 παρακόπτει φρένας, *Bacch.* 33 παράκοποι φρενῶν.

582 f. Conventional enumeration of various forms of death, "By poison, fire, shot, stab" (Tennyson, *Q.M.* 1. 4), "Those that with cords, knives, drams, precipitance, | Weary of this world's light, have to themselves | Been Death's most horrid agents" (Beaum. & Fl. *Two Noble Kinsmen* 1. 2). Cp. Eur. *Suppl.* 829 κατά με πέδον γᾶς ἕλοι, | διὰ δὲ θύελλα σπάσαι | πυρός τε φλογμὸς ὁ Διὸς ἐν κάρᾳ πέσοι. — ποντίοις δάκεσι : *scatentem beluis pontum* (Horace), "The congregated monsters of the deep | That leer upon her with a ravenous gaze | And whet their iron tusks" (Beddoes, *Bride's Tragedy* 3. 3).

584. Cp. 626, 859. — φθονήσῃς : *look askance* (hence dat.), i.e. *disregard, scorn* ("with scornful eye askance," Milton, *P.L.* 6. 149). — εὐγμάτων : *des prières* (partitive) = prose εὐχῶν.

585 ff. ἄδην : ordinary prose ἱκανῶς. — γεγυμνάκασιν : cp. 592, *Ag.* 540 ἔρως . . . σ' ἐγύμνασεν, Eur. *Hel.* 533 ἀγύμναστον πλάνοις, Verg. *Georg.* 4. 453 non te nullius exercent numinis irae. — ἀλύξω : Ep. = prose φύγω.

588. φθέγμα : ordinary prose φωνήν (οὐκ ἄλλου τινὸς ἦν ἀκοὴ ἢ φωνῆς, Plato, *Charm.* 168 B). Oceanus mentioned his name when he entered; Io purposely withholds hers — a piece of stage-craft. Cp. *Suppl.* 298 βοῦν τὴν

ΠΡΟΜΗΘΕΥΣ

πῶς δ' οὐ κλύω τῆς οἰστροδινήτου κόρης,
τῆς Ἰναχείας; ἣ Διὸς θάλπει κέαρ
ἔρωτι, καὶ νῦν τοὺς ὑπερμήκεις δρόμους
Ἥρᾳ στυγητὸς πρὸς βίαν γυμνάζεται.

ΙΩ

ἀντιστροφή

πόθεν ἐμοῦ σὺ πατρὸς ὄνομ' ἀπύεις;

γυναῖκ' ἔθηκεν Ἀργεία θεός (that Zeus might not accomplish his purpose).

589. οἰστροδινήτου: *fly-frenzied*. Cp. 1 *Hen. IV.* 1. 3 "a waspstung and impatient fool," *Suppl.* 17 τῆς οἰστροδόνου βοός, 573 πολύπλαγκτον ἀθλίαν | οἰστροδόνητον Ἰώ. — κόρης: Ion. for παρθένου.

590. Ἰναχείας: *of Inachus* (patronymic). The river, to which the name of Inachus was given (as well as to the earliest king of Argos), is now called Bonitza. — Διός: "Jove, | Who left his blissful seats above, | Such is the power of mighty love" (Dryden, *Alexander's Feast* 25). — θάλπει: *sets afire*. "The hot fire of love so brenneth" (Old Eng. Play), "That glorious fire it kindled in his hart" (Spenser, *F.Q. Prol.* 1. 3), "Just such another wanton Ganymede | Set Jove afire with" (Beaum. & Fl. *Two Noble Kinsmen* 4. 2), "Those eyes | Are Love's eternal lamps he fires all hearts with" (*Bloody Bro.* 5. 2), "brûlant | Amour, qui . . . | Souffles en nous les chauds désirs" (Jean Lahor). In Aeschylus Eros never "shot a shaft that burning from him went." Kypris arrogates to herself all the prerogatives of the youth who figures so prominently in Sophocles and Euripides.

591. ἔρωτι: instrumental. — δρόμους: an extension of the acc. of the inner obj. (δρόμους τρέχουσα γυμνάζεται). Cp. Eur. *Hipp.* 19 μείζω βροτείας προσπεσὼν ὁμιλίας.

592. Caelestis ira quos premit miseros facit (Sen. *Her. Oet.* 442). — Ἥρᾳ στυγητός: cp. *Sept.* 691 Φοίβῳ στυγηθέν, Eur. *Alc.* 62 θνητοῖς καὶ θεοῖς στυγουμένους, ("hated both of gods and men," Tennyson, *Oenone*).

593–608. 'Pray, who art thou that knowest the name of my

εἰπέ μοι τᾷ μογερᾷ, τίς ὤν,
τίς ἄρα μ', ὦ τάλας, τὰν ταλαίπωρον ὧδ'
ἔτυμα προσθροεῖς,
θεόσυτόν τε νόσον ὠνόμασας
ἃ μαραίνει με χρίουσα κέντροις, ἰώ,
φοιταλέοις, ἐή·
σκιρτημάτων δὲ νήστισιν αἰκίαις
λαβρόσυτος ἦλθον, Ἥρας
ἐπικότοισι μήδεσι δαμεῖσα. δυσδαιμόνων
δὲ τίνες οἵ, ἐή,
οἵ' ἐγὼ μογοῦσιν;

father, that callest by name the hapless maid, and namest the heaven-sent evil that haunts me and goads me, oh! to despair! With leapings of madness and famished and frantic I come, a prey to the wiles of Hera enraged. Did ever a grief-stricken mortal have such woe to endure? O grant me to know what remains yet to suffer, and whether a cure, a balm, I may find for my sorrow. Unseal thy lips, if thou knowest; make it known to the wilder'd, wandering maid.'

593. "But what are you that ask of me these things!" (Marlowe, *Dido* 1). — **ἀπύεις**: Dor. form of Ep. **ἠπύεις** = prose **φωνεῖς, ὀνομάζεις**. Cp. 597.

595. **ἄρα**: *donc, will it prove*, whereas **οὖν** = *under the circumstances*. **ἄρα** settled down in prose gradually to *ergo*, an illative particle merely, and later disappeared. — **τάλας, τὰν ταλαίπωρον**: misfortune unites them.

596. **προσθροεῖς**: = *προσαγορεύεις*.

597. **θεόσυτον**: cp. 116, 279, 601, *Eum.* 170 (**αὐτόσυτος**). — **νόσον**: *pest* (the breeze). See on 225. — **ὠνόμασας**: *i.e.* in 589.

598. **μαραίνει**: *harries*. Cp. *Eum.* 138 *μάραινε δευτέραις διώγμασιν*. — **φοιταλέοις**: *recurrent*, hence *haunting*. The schol. (fol. by Weckl. and S.-W.) explains by *μανικοῖς*, Hesych. by *μανιώδεσι*.

600. *With leapings' hungry pangs*, i.e. *leapings producing the pangs of hunger* (the gad-fly would not let her rest long enough to take nourishment). Cp. 573 f.

602. *Whelmed by Hera's vengeful machinations.*

ἀλλά μοι τορῶς
τέκμηρον ὅ τι μ' ἐπαμμένει
παθεῖν, τί μῆχαρ, ἢ τί φάρμακον νόσου·
δεῖξον, εἴπερ οἶσθα·
θρόει, φράζε τᾷ δυσπλάνῳ παρθένῳ.

ΠΡΟΜΗΘΕΥΣ

λέξω τορῶς σοι πᾶν ὅπερ χρῄζεις μαθεῖν,
οὐκ ἐμπλέκων αἰνίγματ', ἀλλ' ἁπλῷ λόγῳ,
ὥσπερ δίκαιον πρὸς φίλους οἴγειν στόμα·
πυρὸς βροτοῖς δοτῆρ' ὁρᾷς Προμηθέα.

603. "So muche sorwe had never creature" (*Knight's Tale* 1358), "Show me the man that has suffered more than I" (Tennyson, *St. Simeon*).

604. **τορῶς**: prose σαφῶς (often in Aeschylus).

605. **ἐπαμμένει**: cp. *Pers.* 807 κακῶν ὕψιστ' ἐπαμμένει παθεῖν, Eur. *Hipp.* 369 τίς σε παναμέριος ὅδε χρόνος μένει.

606. **μῆχαρ**: = μῆχος, poet. for μηχανή = *remedy*.

608. "Pity the state of a distressed maid" (Marlowe, *Jew of Malta* 1). — **φράζε**: *tell* (with all the particulars), often *instruct*. — **τᾷ δυσπλάνῳ παρθένῳ**: *the hapless, wandering maid*. Note the antistrophic verbal responsion.

609. **λέξω**: *I shall set forth*.

610. *Not with riddles, but in simple speech*. — **ἐμπλέκων**: *inweaving*.

611. **οἴγειν**: prose ἀνοιγνύναι.

612. There is no break in the middle of the verse, since δοτῆρ' and ὁρᾷς are welded by the elision. In Lat. there is only a make-believe elision; but in Greek the first word clearly runs into the next. Cp. 710, Eur. *Ion* 1. — **βροτοῖς**: with δοτῆρα. The construction has its limitations, the dat. not being used as a modifier of substantives till a comparatively late period (*Eum.* 402 δώρημα τόκοις, Eur. *Bacch.* 572 βροτοῖς ὀλβοδόταν. With the abstract (δόσις τινί), the dat. never occurs in Homer, is common in Sanskrit, easy in English ("gift to the people"). See on 501.

Hermes slaying Argus

ΙΩ

ὦ κοινὸν ὠφέλημα θνητοῖς φανείς,
τλῆμον Προμηθεῦ, τοῦ δίκην πάσχεις τάδε;

ΠΡΟΜΗΘΕΥΣ

ἁρμοῖ πέπαυμαι τοὺς ἐμοὺς θρηνῶν πόνους.

ΙΩ

οὔκουν πόροις ἂν τήνδε δωρειὰν ἐμοί;

ΠΡΟΜΗΘΕΥΣ

λέγ' ἥντιν' αἰτῇ· πᾶν γὰρ ἂν πύθοιό μου.

ΙΩ

σήμηνον ὅστις ἐν φάραγγί σ' ὤχμασεν.

ΠΡΟΜΗΘΕΥΣ

βούλευμα μὲν τὸ Διὸν, Ἡφαίστου δὲ χείρ.

613 ff. Cp. Browning, *Death in a Desert* "Fire . . . Here is it, precious to the sophist now, | Who laughs the myth of Aeschylus to scorn," Ar. *Eq.* 836 ὦ πᾶσιν ἀνθρώποις φανεὶς μέγιστον ὠφέλημα. — **δίκην**: prose ἕνεκα. — **ἁρμοῖ**: Syracusan = Att. ἀρτίως.

617. λέγε: *speak* (out). Often in the sense "Tel on thy tale" (Chaucer). So in the courts, *proceed to read,* whereas λέξον, more abrupt, more urgent, is simply *read* (hence rare), λέγοις ἄν more polite (*say on;* as in Eur. *Hel.* 663, 665), λέξεις familiar (with no doubt about the execution of the order).

619. Two complete sentences, one on each side of the caesura. The substantives are placed first and last, the proper names juxtaposed (chiastic order), and the article follows the noun. — **Διὸν**: *Ioviale;* first in tragedy in this sense (*Suppl.* 967 = *divinus*).

ΙΩ

620 ποινὰς δὲ ποίων ἀμπλακημάτων τίνεις;

ΠΡΟΜΗΘΕΥΣ

τοσοῦτον ἀρκῶ σοι σαφηνίσας μόνον.

ΙΩ

καὶ πρός γε τούτοις τέρμα τῆς ἐμῆς πλάνης
δεῖξον τίς ἔσται τῇ ταλαιπώρῳ χρόνος.

ΠΡΟΜΗΘΕΥΣ

τὸ μὴ μαθεῖν σοι κρεῖσσον ἢ μαθεῖν τάδε.

ΙΩ

625 μή τοι με κρύψῃς τοῦθ' ὅπερ μέλλω παθεῖν.

Adjectives from proper names are common in Aeschylus. Cp. 369, 590, 705, 1033.

621. = τὰ εἰρημένα ἀρκείτω = 'let that disclosed suffice.' Prometheus (*i.e.* Aeschylus) does not wish to repeat and tire his audience. He hinted at a refusal of the request in 615. — τοσοῦτον: *i.e.* οὐδὲν πλέον. — ἀρκῶ σαφηνίσας: pers. constr. with supplementary participle (impers. *Sept.* 248). Cp. Eur. *Or.* 1592 ἀρκέσω δ' ἐγὼ λέγων. GMT. 899.

624. τὸ μὴ μαθεῖν: the article to express Io's abhorrence of a failure to learn. Cp. Soph. *Ant.* 544 τὸ μὴ οὐ θανεῖν (*the abomination of not dying*).

625. μή τοι: see on 436. — παθεῖν: the aor. inf. w. μέλλω is rare, and never used exc. to make a point or to harmonize with the rest of the sentence (μή . . . κρύψῃς); only here in Aesch. The fut. (after μέλλω as a verb of thinking) occurs four times as often as the pres. (when μέλλω is a verb of willing). Aristophanes has the largest percentage of the pres., then Soph., Eur., Thuc., Aesch. — ὅπερ: strengthening with περ

ΠΡΟΜΗΘΕΥΣ

ἀλλ' οὐ μεγαίρω τοῦδέ σοι δωρήματος.

ΙΩ

τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;

ΠΡΟΜΗΘΕΥΣ

φθόνος μὲν οὐδείς, σὰς δ' ὀκνῶ θρᾶξαι φρένας.

ΙΩ

μή μου προκήδου μᾶσσον ὡς ἐμοὶ γλυκύ.

is limited to a few expressions in Att. prose; it is a relic of the older language.

626. **μεγαίρω**: Ep. for *φθονῶ*. Cp. Plato, *Laches* 200 B *διδάξω καὶ σέ, καὶ οὐ φθονήσω*. For the construction cp. Eur. *Bacch.* 820 *τοῦ χρόνου δέ σοι φθονῶ*. See on 584. — **δωρήματος**: never in Hom., once in Hdt., Xen., Aristotle.

627. **μέλλεις**: *put off;* invariably with the pres. inf. on the principle of resistance to pressure, which requires the tense of continuance. — **μὴ οὐ**: indicates insistence and mental perturbation ('Then why, O why not tell me all forthwith'). GMT. 807, 816, HA 1034 b, G. 1617. — **γεγωνίσκειν**: rare in standard prose = *φθέγγεσθαι*.

628. 'No reluctance on my part, but loth am I to shock thy soul.' — **θρᾶξαι**: = *ταράξαι*. The change from *τ* to *θ* is due to the influence of the following *ρ*, as *π* is changed to the aspirate in *φροίμιον, φροῦδος, φρουρός*.

629. 'Be not more lenient to me than I myself desire.' Io counts certainty gain. — **μᾶσσον ὡς** : = *πλεῖον ἤ*. "As" for "than" is common in many languages (in Eng. obsolete or dialectic). The 'Kentucky mountaineer says, "This is better as that" (a relic of his old Eng. speech). Cp. *Paston Letters* 363. 1. "I hadde never more need . . . as I have at this tyme," Urquhart, *Rabelais* II. 32 (D) 1 "I never made better cheer in my life as then," Scott, *St. Ronan's Well* 2 (D) "I rather like him as otherwise." So in German "wie" used to be employed for "als" (and is to this day in cer-

ΠΡΟΜΗΘΕΥΣ

630 ἐπεὶ προθυμῇ, χρὴ λέγειν· ἄκουε δή.

ΧΟΡΟΣ

μήπω γε· μοῖραν δ' ἡδονῆς κἀμοὶ πόρε.
τὴν τῆσδε πρῶτον ἱστορήσωμεν νόσον,
αὐτῆς λεγούσης τὰς πολυφθόρους τύχας·
τὰ λοιπὰ δ' ἄθλων σοῦ διδαχθήτω πάρα.

ΠΡΟΜΗΘΕΥΣ

635 σὸν ἔργον, Ἰοῖ, ταῖσδ' ὑπουργῆσαι χάριν,
ἄλλως τε πάντως καὶ κασιγνήταις πατρός.

tain provinces). — *μάσσων* is found only once in Homer (*θ* 203).

631–876. Io's adventures: (1) her own narrative to gratify the wish of the chorus (640–686); (2) her future, as foretold by Prometheus — in two parts: (700–741) wanderings in Europe, (786–818) in Asia and Africa, to gratify Io, and (741–785) a digression; (3) her past (819–876), to show the distressed maiden that his vision of the future, which he has already disclosed, is clear.

632. **ἱστορήσωμεν**: prose *πυθώμεθα*. — **νόσον**: *affliction*. In 977 the word is used of *madness*; often of *love*, — "Love is but a straggling from our reason" (Shirley).

633. **πολυφθόρους**: *deathful*, i.e. *fateful*. Cp. *Jul. Caes.* 2. 2 "Cowards die many times before their deaths." *φθείρειν* is often used of the tempest-tossed mariners, *e.g.* Eur. *I.T.* 276 *ναυτίλους ἐφθαρμένους*.

634. **τὰ λοιπὰ ἄθλων**: the art. is necessary in prose. Cp. 684, 780, Soph. *Phil.* 24 *τἀπίλοιπα τῶν λόγων*. — **πάρα**: personal source, hence = *ὕπο*; the only example with the pass. in Aesch., but *διδαχθήτω* = *μάθε*. See on 700. Cp. *Cho.* 171 *πῶς . . . παρὰ νεωτέρας μάθω*, *Ag.* 858 *ἄλλων πάρα μαθοῦσ'*, and the freq. Platonic and forensic use of the verb (Lys. 13. 4 *διδάξομεν καὶ ὑμεῖς μαθήσεσθε*).

635. **ὑπουργῆσαι χάριν**: *grant the favor* (= *χαρίζεσθαι χάριν*).

636. **ἄλλως τε πάντως καί**: an expanded and more emphatic

ὡς τἀποκλαῦσαι κἀποδύρασθαι τύχας
ἐνταῦθ', ὅπου μέλλοι τις οἴσεσθαι δάκρυ
πρὸς τῶν κλυόντων, ἀξίαν τριβὴν ἔχει.

ΙΩ

640 οὐκ οἶδ' ὅπως ὑμῖν ἀπιστῆσαί με χρή,
σαφεῖ δὲ μύθῳ πᾶν ὅπερ προσχρῄζετε
πεύσεσθε· καίτοι καὶ λέγουσ' ὀδύρομαι
θεόσσυτον χειμῶνα καὶ διαφθορὰν

form of the ordinary phrase ἄλλως τε καί. — **κασιγνήταις**: Inachus being the son of Oceanus (Hes. *Theog.* 337).

637. **ἀποκλαῦσαι κἀποδύρασθαι**: *bewail and bemoan without stint* (synonyms for emphasis, like the doublets in Demosthenes). For the force of the prep. see on 84.

638 f. *There, where one is like to win a tear from the listener's eye, 'tis worth the while to spend the time.* — **μέλλοι**: complementary to the infinitives, hence the opt.; a legitimate construction, since the inf. has uses similar to the opt. (which has its complements in the opt.), but unusual, owing to the encroachment of the subjv., and wherever found in the later period a mere survival. Cp. Soph. *Ant.* 1032 τὸ μανθάνειν δ' | ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι. — **οἴσεσθαι**: *ablaturum esse.* — **πρὸς τῶν κλυόντων**: *on the part of the listeners* (= παρὰ τ. κλ.). — **ἀξίαν τριβὴν ἔχει**: *has a spending worth the while* = ἄξιόν ἐστι τῆς τριβῆς (time is not lost, but well spent). Cp. Eur. *Fr.* 563 τῷ δὲ δυστυχοῦντί πως | τερπνὸν τὸ λέξαι κἀποκλαύσασθαι κακά, 573 ἀλλ' ἔστι γὰρ δὴ κἀν κακοῖσιν ἡδονὴ | θνητοῖς ὀδυρμοὶ δακρύων τ' ἐπιρροαί.

640. No caesura. Such verses, where there is a break into two halves, are not common in Aesch. — **ἀπιστῆσαι**: = ἀπειθῆσαι, *disobey*.

642. 'E'en the telling makes me weep.' Cp. 197, Soph. *O.C.* 363 δὶς γὰρ οὐχὶ βούλομαι | πονοῦσά τ' ἀλγεῖν καὶ λέγουσ' αὖθις πάλιν, Verg. *Aen.* 2. 6 quis talia fando . . . temperet a lacrimis?

643. "Fallen into wrath divine" (*Samson Ag.* 1683). — **χειμῶνα**: = νόσον (563). — **διαφθοράν**: *blight* (with μορφῆς = *transfor-*

μορφῆς, ὅθεν μοι σχετλίᾳ προσέπτατο.
645 αἰεὶ γὰρ ὄψεις ἔννυχοι πωλεύμεναι
ἐς παρθενῶνας τοὺς ἐμοὺς παρηγόρουν
λείοισι μύθοις· ὦ μέγ' εὔδαιμον κόρη,

mation, formae ruinam). "To think how I am metamorphosed" (Dekker, *Old Fortunatus* 4. 2).

644. **σχετλίᾳ**: *enduring* (σχεθεῖν), hence *suffering*. — **προσέπτατο**: *advolabat* (as a visitation), *swooped upon*, with "the wings of the wind" (χειμῶνα) and sent by some god (θεόσσυτον), hence = ἐξαίφνης ἐπῆλθεν. See on 555. Cp. Eur. *Alc.* 420 ἄφνω κακὸν τόδε προσέπτατο.

645. The beginning of Io's narrative has a charm and grace that remind us of Sophocles and Euripides, a tender cheerfulness that relieves the wonted somber gloom of Aeschylean tragedy. Moschus was inspired by this account in *Idyll* 2. 1. That other maid condemned of love, Dante's Francesca, is not more melodiously plaintive: "Al tempo de' dolci sospiri, | A che e come concedette amore, | Che conosceste i dubbiosi desiri?" (*Inferno* 5 118 ff.). Cp. ὦ νυκτὸς ὄψις ἐμφανὴς ἐννυπνίων | ὡς κάρτα μοι σαφῶς ἐδήλωσας κακά (*Pers.* 518), "Assaying by his devilish art to reach | The organ of her fancy, and with them forge | Illusions as he list, phantasms, and dreams" (Milton, *P.L.* 4. 802 ff.). — **ἔννυχοι**: *nocturnae*. — **πωλεύμεναι**: *haunting* (prose φοιτῶσαι), Ion. form of the Ep. frequentative of πελόμεναι (= οὖσαι, hence πωλεῖσθαι = *versari*). See on 122.

646. **παρθενῶνας**: poet. plur. like νυμφεῖα (Soph. *Tr.* 920). — **τοὺς ἐμούς**: the commonest use of the careless position of the article in the tragedians is with the possessive. — **παρηγόρουν**: *urged* (repeatedly) *and seduced*. "We'll show thee Io as she was a maid | And how she was beguiled and surprised" (*Taming of the Shrew, Ind.* 1–2). Cp. Hdt. 5. 104 τὸν Γόργον παρηγορέετο ἀπίστασθαι ἀπὸ βασιλέος. There are seven imperfects in this narrative of Io. (Xen. leads all Greek writers in the use of imperfects of description).

647. **λείοισι**: *smooth*, hence *seductive* ("syllabled smooth sweetness"). Cp. π 279 μειλιχίοις ἐπέεσσι παραυδῶν (*winning by words of sooth*). — **μέγα**: freq. in the poets for μάλα, σφόδρα. Cp. 1004.

τί παρθενεύῃ δαρόν, ἐξόν σοι γάμου
τυχεῖν μεγίστου; Ζεὺς γὰρ ἱμέρου βέλει
πρὸς σοῦ τέθαλπται καὶ συναίρεσθαι Κύπριν
θέλει· σὺ δ', ὦ παῖ, μὴ ἀπολακτίσῃς λέχος
τὸ Ζηνός, ἀλλ' ἔξελθε πρὸς Λέρνης βαθὺν
λειμῶνα, ποίμνας βουστάσεις τε πρὸς πατρός,
ὡς ἂν τὸ Δῖον ὄμμα λωφήσῃ πόθου.

648. παρθενεύῃ δαρόν: "lengthen out thy maiden hours" (Mrs. Browning). Cp. Hdt. 3. 124 *ἠπείλησε . . . πολλὸν χρόνον παρθενεύεσθαι*. — **δαρόν**: the form with *ᾱ* is the only form used in trag.; Dor. for *δηρόν* = *πλείω χρόνον τοῦ δέοντος*. — **ἐξόν σοι**: practically one word, hence the metrical harshness of the fifth foot is not offensive. See on 107.

649. ἱμέρου βέλει: *with the missile of desire.* "Either eye are arrows drawn to wound" (Shirley, *The Witty Fair One* 1. 3), "Vos yeux ont fait ce coup fatal, | Et c'est de leurs regards qu'est venu tout son mal" (Molière, *L'École des Femmes* 2. 5). Cp. Eur. *Hipp.* 530 ff. *οὔτε γὰρ πυρὸς οὔτ'* | *ἄστρων ὑπέρτερον βέλος, nor flame nor lightning burn so fiercely* (as the Cyprian darts of Eros), Hor. *Od.* 2. 8. 14 Cupido | semper ardentes acuens sagittas.

650. πρός: = prose *ὑπό*. — **τέθαλπται**: *is inflamed* (perf. denoting the pres. resultant condition). — **συναίρεσθαι Κύπριν**: *unite in love with* = *συγγίγνεσθαι*.

651 ff. μὴ ἀπολακτίσῃς: like Homer and Socrates, Aesch. often employs very homely and even coarse metaphors, but they are effective. — **τὸ Ζηνός**: see on 646. — **Λέρνης**: a marsh in Argolis, famous as the haunt of the Hydra slain by Heracles. For the gen. see on 412. — **βαθὺν λειμῶνα**: *meadow land of pastures deep.* Cp. Eur. *Hipp.* 1138 *βαθεῖαν ἀνὰ χλόαν*.

653. ποίμνας βουστάσεις τε: *flocks and browsing grounds.* "Stamping Ground," once a famous buffalo *βούστασις*, is the name of a small town in Kentucky. — **πατρός**: after the prep., with the governed subst. placed before (much rarer than the reverse); not once in the *Oresteia*. Cp. Eur. *Or.* 94 *τάφον μοι πρὸς κασιγνήτης*. The adj. after the preposition is commoner.

654. ὡς ἄν: see on 10. — **λωφήσῃ πόθου**: *be lightened of de-*

τοιοῖσδε πάσας εὐφρόνας ὀνείρασιν
ξυνειχόμην δύστηνος, ἔστε δὴ πατρὶ
ἔτλην γεγωνεῖν νυκτίφοιτα δείματα.
ὃ δ' ἔς τε Πυθὼ καὶ Δωδώνης πυκνοὺς
θεοπρόπους ἴαλλεν, ὡς μάθοι τί χρὴ
δρῶντ' ἢ λέγοντα δαίμοσιν πράσσειν φίλα.

sire, i.e. *have his passion satisfied*. The Greek conceived love as being produced as well as betrayed by the eye. Cp. Eur. *Hipp.* 525 ff. Ἔρως Ἔρως ὃ κατ' ὀμμάτων | στάζεις πόθον, εἰσάγων γλυκεῖαν | ψυχᾷ χάριν κτέ., *Eros, thou that distillest desire from the eyes implanting delight in the heart*, etc., Jean Lahor, *Litanies de l'Amour* 14 "Par la splendeur des yeux de passion chargés."

655. See on 194. Cp. 669, 964, *Cho.* 523 ἔκ τ' ὀνειράτων | καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη. — **εὐφρόνας**: Ion. and poet. for *νύκτας*.

656. **ξυνειχόμην**: *tenebar, I was harassed* (only in pass. in this sense in any classic writer).

657. **ἔτλην**: *summoned up courage* (Ep. = prose ἐτόλμησα).

658. "To Pytho and Dodona-ward." Cp. Chaucer, *Prol.* 793 "Caunterbury-ward." This constr. of ἐπί is found only here in Aesch. Cp. *Suppl.* 311 Κάνωβον κἀπὶ Μέμφιν ἵκετο, but Thuc. 1. 63 ἢ ἐπὶ τῆς Ὀλύνθου ἢ ἐς τὴν Ποτίδαιαν and the common phrase ἐπ' οἴκου (*home*, with the idea of final rest). With the gen. this prep. is rare in the trag. poets. In Thuc. ἐπί is combined with a greater number of different verbs than any other prep. — **ἐς Πυθώ**: adv. phrases tend to omit the article, even in prose. — **Δωδώνης**: we might still be asking, with Byron (*Childe Harold* 2. 53), "Oh! where, Dodona, is thine aged grove, | Prophetic fount, and oracle divine? | What valley echoed the response of Jove?" if Carapanos had not discovered that the site was a projecting knoll near the middle of the valley of Tcharacovista. Nearly fifty inscriptions were found, mostly questions addressed to Zeus and Dione. Leake (1835) believed the site was at the southern end of Lake Janina. — **πυκνούς**: *frequentes*.

659. **θεοπρόπους ἴαλλεν**: Ep. = prose θεωροὺς ἔπεμπεν. ἰάλλειν recurs in *Cho.* 22 (ἰαλτός), 45, 497, but is not found in Sophocles or Euripides.

660. **δρῶντ' ἢ λέγοντα**: a favorite form of expression from

ἦκον δ' ἀναγγέλλοντες αἰολοστόμους
χρησμοὺς ἀσήμους δυσκρίτως τ' εἰρημένους.
τέλος δ' ἐναργὴς βάξις ἦλθεν Ἰνάχῳ
σαφῶς ἐπισκήπτουσα καὶ μυθουμένη
ἔξω δόμων τε καὶ πάτρας ὠθεῖν ἐμὲ,
ἄφετον ἀλᾶσθαι γῆς ἐπ' ἐσχάτοις ὅροις,
εἰ μὴ θέλοι πυρωπὸν ἐκ Διὸς μολεῖν
κεραυνόν, ὃς πᾶν ἐξαϊστώσοι γένος.
τοιοῖσδε πεισθεὶς Λοξίου μαντεύμασιν
ἐξήλασέν με κἀπέκλησε δωμάτων,

Homer down. — **πράσσειν φίλα**: = Homeric ἦρα φέρειν = χαρίζεσθαι (*to please*).

661. **ἀναγγέλλοντες**: *renuntiantes.* — **αἰολοστόμους**: *changeful speaking, i.e.* capable of various interpretations. Cp. Lycophr. 3 οὐ γὰρ ἦσυχος κόρη | ἔλυσε χρησμῶν, ὡς πρὶν αἰολοστόμα.

662. *Oracles obscure and darkly syllabled.* The cumulation of synonyms gives the impression that the oracles were inexplicably vague ("like a double-meaning prophesier," *All's Well* 4. 3), while at the same time it marks the mental perturbation of the afflicted virgin. Cp. *Macbeth* 5. 8 "That palter with us in a double sense, | That keep the word of promise to our ear | And break it to our hope."

663. **ἐναργὴς βάξις**: *clear utterance* (prose φθέγμα or φωνή = θέσφατον = ἐντολή) — reiterated and reënforced by the doublet in the next verse —) (the dark sayings of the preceding. — **Ἰνάχῳ**: dat. commodi (not with ἐπισκήπτουσα). Cp. 358.

664. *Unmistakable and clear enjoining and commanding.*

666. **ἄφετον**: *let out, at large* (ranging at will, like the sacred animals in the temple ἄλσος). Cp. Plato, *Protag.* 320 A περιόντες νέμονται ὥσπερ ἄφετοι. — **ἀλᾶσθαι**: the more usual prose word is πλανᾶσθαι. The inf. is consecutive as often in Eur. — **ἐπ' ἐσχάτοις ὅροις**: *ad ultimos fines:*

668. **ἐξαιστώσοι γένος**: *blast his race to naught.* See on 151.

669. **Λοξίου μαντεύμασιν**: anachronistic (often in the poets, *e.g.* Eur., *Hipp.* 953, 1059, Shakspere, *Tro. and Cres.* 2. 2).

670. **δωμάτων**: Hdt. and late prose = Att. prose οἰκίας.

ἄκουσαν ἄκων· ἀλλ' ἐπηνάγκαζέ νιν
Διὸς χαλινὸς πρὸς βίαν πράσσειν τάδε.
εὐθὺς δὲ μορφὴ καὶ φρένες διάστροφοι
ἦσαν, κεραστὶς δ', ὡς ὁρᾶτ', ὀξυστόμῳ
μύωπι χρισθεῖσ' ἐμμανεῖ σκιρτήματι
ἦσσον πρὸς εὔποτόν τε Κερχνείας ῥέος
Λέρνης τε κρήνην· βουκόλος δὲ γηγενὴς
ἄκρατος ὀργὴν Ἄργος ὠμάρτει, πυκνοῖς

671. **ἐπηνάγκαζε**: *constrained* (impf.; Inachus resisted the curb).

672. **χαλινός**: "And I will turn thee back and put hooks into thy jaws" (*Ezek.* 38. 4), "there shall be a bridle in the jaws of the people" (*Isaiah* 30. 28), "therefore will I put . . . my bridle in thy lips, and I will turn thee back by the way which thou camest" (37. 29), ea frena furenti | concutit et stimulos sub pectore uertit Apollo (Verg. *Aen.* 6. 100 f.).

673. "Tanto il dolor le fe' la mente torta" (*Inferno* 30. 21). — **διάστροφοι**: *distorted* (μορφή) *and distraught* (φρένες). Io is naturally silent on the subject of the cause of her persecution; she gives only the external facts. Prometheus hinted at the truth in 592.

674. **ὀξυστόμῳ μύωπι**: *sharp-stinging gadfly*. Cp. *Suppl.* 307 βοηλάτην μύωπα κινητήριον· | οἶστρον καλοῦσιν αὐτόν οἱ Νείλου πέλας.

675. **ἐμμανεῖ σκιρτήματι**: *with frantic bound* (dat. of manner).

676 ff. Two imperfects of description (visualizing the scene), followed by an aor., which gives the final issue, "I was speeding away, Argus following close, when a sudden fate deprived him of his life" (the culmination of the actions of ἦσσον and ὠμάρτει). — **εὔποτον**: not an epitheton ornans. In her torment Io sought water for drink and for coolness. Cp. 812. — **Κερχνείας**: a town and fountain on the road from Argos to Tegea, near which was the marsh of Lerna. The later name was Κεγχρεαί. — **ῥέος**: the prose form is used in 139.

678. **ἄκρατος**: *intemperatus, with no mildness in his temper* (*immitigable*) = οὐ μαλθακιζόμενος. The ὀργή of the herdsman is unweakened (like wine before dilution). — **ὠμάρτει**: prose ἠκολούθει, εἵπετο. — **πυκνοῖς**: see on 658.

ὅσσοις δεδορκὼς τοὺς ἐμοὺς κατὰ στίβους.
ἀπροσδόκητος δ' αὐτὸν ἀφνίδιος μόρος
τοῦ ζῆν ἀπεστέρησεν. οἰστροπλὴξ δ' ἐγὼ
μάστιγι θείᾳ γῆν πρὸ γῆς ἐλαύνομαι.
κλύεις τὰ πραχθέντ'· εἰ δ' ἔχεις εἰπεῖν ὅ τι
λοιπὸν πόνων, σήμαινε· μηδέ μ' οἰκτίσας
ξύνθαλπε μύθοις ψευδέσιν· νόσημα γὰρ
αἴσχιστον εἶναί φημι συνθέτους λόγους.

679. **δεδορκώς**: perceptual perf. = pres. = prose *βλέπων* = *τηρῶν* ("his wakeful eyes fixed on my steps").

680. **ἀφνίδιος**: from ἄφνω (= αἰφνίδιος). Cp. Thuc. 2. 61 *τὸ αἰφνίδιον καὶ ἀπροσδόκητον.*

681. **τοῦ ζῆν**: the articular inf. in trag. poetry is confined largely to familiar words and to express the hatefulness of things, which is prob. its oldest use. Cp. 865. — **οἰστροπλήξ κτέ.**: *goaded by the heaven-sent gadfly-scourge from land to land I fly.*

682. **γῆν πρὸ γῆς**: *land in exchange for land* (*τόπον ἀμείβομαι*), a proverbial phrase which has become a mere adv. Cp. "changing England for Australia" (Mrs. Browning, *Aurora Leigh* 6. 1133). — **πρό**: usually of time, occasionally of preference, but not a common preposition in prose.

684 ff. **σήμαινε**: a series to be enumerated, hence the pres. So **ξύνθαλπε** (in spite of the negative). So Telemachus to Nestor (γ 96) *μηδέ τί μ' αἰδόμενος μειλίσσεο μηδ' ἐλεαίρων.* — **μηδὲ ξύνθαλπε**: *neve permulceas* (*soften by warmth*), hence *cozen* (as shown by both **οἰκτίσας** and **συνθέτους**), not *inflame*, as S.-W. explain. Io means that such warmth as false words might shed around her heart could not afford substantial consolation. Cp. Ar. *Eq.* 210 *αἴ κε μὴ θαλφθῇ λόγοις*, Soph. *Ai.* 478 *κεναῖσιν ἐλπίσιν θερμαίνεται.* — **μύθοις**: in prose connotes fiction (*fabula*), whereas **λόγος** (686) is the 'historic tale.' The former has a constantly varying signification (*word, story, myth*), since it contended with **λόγος** for supremacy — **λόγος** finally prevailed and became itself what **μῦθος** was in Homer. — **νόσημα αἴσχιστον**: cp. 1068 ff. — **συνθέτους λόγους**: *ficta verba* (*dissembling words*) — words "put together" artificially to disguise the truth. Cp. Ar.

The Death of Argus

ΧΟΡΟΣ

ἔα ἔα, ἄπεχε, φεῦ·
οὔποθ' ὧδ' οὔποτ' ηὔχουν ξένους
μολεῖσθαι λόγους ἐς ἀκοὰν ἐμάν,

Ran. 1052 οὐκ ὄντα λόγον τοῦτον συνέθηκα, [Isoc.] 1. 30 μίσει τοὺς κολακεύοντας ὥσπερ τοὺς ἐξαπατῶντας, Marlowe, *Hero and Leander* 1 "her tongue untaught to glose."

687–695. 'Oh! Forbear! Alas! what a tale of woe, surpassing the wildest belief! Never did I dream it would come to my ears, such calamity, terror, and sorrow, such wild unendurable grief with its icy horror to chill my soul. O Destiny, Destiny, I quake and I quaver as I look upon Io.'

687. ἔα ἔα: expresses astonishment, caused by the sudden recognition of the fact that the far-famed miserable maiden Io stood before them. The song was probably sung by the coryphaeus. — ἄπεχε: intrans. (= an interjection), but trans. in *Ag.* 1125 ἄπεχε τᾶς βοὸς τὸν ταῦρον — here merely an exclamation of horror and aversion, "Heaven avert such an affliction!"

688 f. ηὔχουν: *I boasted* (to myself), *thought*. Cp. 338. — ξένους: *strange*, rare in poetry, freq. in late prose. — μολεῖσθαι: fut., only here and Soph. *O.C.* 1742. —

οὐδ' ὧδε δυσθέατα καὶ δύσοιστα
πήματα, λύματα, δείματα κέν-
τρῳ ψύχειν ψυχὰν ἀμφάκει.
ἰὼ ἰώ, μοῖρα μοῖρα,
πέφρικ' εἰσιδοῦσα πρᾶξιν Ἰοῦς.

ἐς: said of things which touch the sense of hearing and the intellect (*Pers.* 183, *Cho.* 215 **εἰς ὄψιν**).

691 ff. The assonance and alliteration are intentional, — "Confusion, and illusion, and relation, | Elusion, and occasion, and evasion" (Tennyson, *Gareth and Lynette*), — the impression is that Io's is a myriad-piled woe, and this effect is still further heightened by the *παρήχησις* in *ψύχειν ψυχάν*, which not only expresses, but sounds the horror. Cp. Eur. *Or.* 1302 *φονεύετε, καίνετε, ὄλλυτε.* — **λύματα**: = *λύμας* (*piacula*). Cp. 148. — **ἀμφάκει**: *two-edged* (an Ep. word). The goad had two points. Cp. 1044, Soph. *O.T.* 809 *διπλοῖς κέντροισι.* — **ψύχειν ψυχάν**: *chill my heart.* Cp. 695 (*πέφρικα*), *Eum.* 161 *ἔτυψεν . . . κέντρῳ ὑπὸ φρέναs . . . τὸ περίβαρυ κρύος ἔχειν.* The pres. is not used "because the mind of the speaker reverts to the present moment" (Allen–W.), nor for the parechesis (Weckl. 1896); nor need we insert *ἄν* (S.–W.). — *ψύχειν* is the consec. inf., the preceding neuter nouns being subjects of *μολεῖσθαι*, which still lingers in the mind from 689. — Cp. the Germ. "es überläuft mich kalt," "numbs the soul with icy hand" (Gray, *Eton College*), "The cold wind . . . blew | Chill on my withered heart" (John Leyden), *θερμὴν ἐπὶ ψυχροῖσι καρδίαν* (*heart hot for chill deeds*, Soph. *Ant.* 88).

695. "Nought is there under heav'ns wide hollownesse, | That moves more cleare compassion of mind, | Then beautie brought t' unworthie wretchednesse | Through envies snares or fortunes freaks unkind" (Spenser, *Faerie Queene* 3. 1), "If we see a sadder sight than this, | Or hear a tale, though false, of half such horror, | We'll closely hug our bosom-griefs in transport" (Beddoes, *Bride's Tragedy* 3. 3). — **πέφρικα**: *I shudder with affright* (Tennyson's "bristle up with horror"). Cp. Plaut. *Pseud.* 4. 7. 117 mihi . . . ille . . . cor perfrigefacit, *Suppl.* 345 *πέφρικα λεύσσων τάσδ' ἕδρας.* — **πρᾶξιν**: *act* = *πάθος* (*τὸ πεπραγέναι*) = *plight* (*κατάστασιν*), *case* ("what case stand I in?" *Winter's Tale*

ΠΡΟΜΗΘΕΥΣ

πρῴ γε στενάζεις καὶ φόβου πλέα τις εἶ·
ἐπίσχες ἔστ' ἂν καὶ τὰ λοιπὰ προσμάθῃς.

ΧΟΡΟΣ

λέγ', ἐκδίδασκε· τοῖς νοσοῦσί τοι γλυκὺ
τὸ λοιπὸν ἄλγος προυξεπίστασθαι τορῶς.

ΠΡΟΜΗΘΕΥΣ

τὴν πρίν γε χρείαν ἠνύσασθ' ἐμοῦ πάρα

1. 2). Cp. 1 *Tamb.* 1. 2 "pity my distresséd plight." So δρᾶν and πράττειν are freq. used for πάσχειν in tragedy. Cp. Ar. *Pol.* 1. 3 ὁ δὲ βίος πρᾶξις, οὐ ποίησίς ἐστιν. Here the implication is that the πρᾶξις is κακή (κακῶς πράττειν), the "dool and wae" of it. The chorus displays a mingled feeling of pity for Io and fear for their own fortunes, which, Aristotle says, awakens the tragic interest. Cp. 696. — **Ἴους**: the proper name increases the pathos.

696. **πρῴ**: = πρὸ καιροῦ. Cp. *mature* for *praematurе*. — **φόβου πλέα**: cp. Eur. *Med.* 898 φόβου πλέα, Plato, *Rep.* 579 B φόβων μεστός. — **τις**: qualitative ('tis her nature so to be), "subject to fears, | A woman naturally born to fears" (*King John* 3. 1). — πλέα alone would refer to the present occasion. Cp. Ar. *Thesm* 752 φιλότεκνός τις εἶ φύσει, *Av.* 1328 βραδύς ἐστί τις.

697. **ἐπίσχες**: ἐπίμενε, *wait*. Cp. *epoch* (ἐποχή), the point at which one halts to consider.

698. **λέγ', ἐκδίδασκε**: the eagerness of the chorus is marked by the asyndeton as well as by the compound (*tell all*).

699. A commonplace hardly in consonance with 248, 251, or with human experience. The general meaning, however, is that we are always anxious to know whether any new misfortune is destined to overtake us.

700. 'The boon ye craved before did ye lightly gain from me' (with little trouble on my part). Bevan strangely thinks that κούφως refers to the chorus. Cp. 635. τὴν πρίν γε χρείαν = ὧν γε πρὶν ἐδέεσθε. — **ἠνύσασθε**: *ye got*

κούφως· μαθεῖν γὰρ τῆσδε πρῶτ' ἐχρῄζετε
τὸν ἀμφ' ἑαυτῆς ἆθλον ἐξηγουμένης·
τὰ λοιπὰ νῦν ἀκούσαθ', οἷα χρὴ πάθη
τλῆναι πρὸς Ἥρας τήνδε τὴν νεάνιδα.
σύ τ', Ἰνάχειον σπέρμα, τοὺς ἐμοὺς λόγους
θυμῷ βάλ', ὡς ἂν τέρματ' ἐκμάθῃς ὁδοῦ.
πρῶτον μὲν ἐνθένδ' ἡλίου πρὸς ἀντολὰς
στρέψασα σαυτὴν στεῖχ' ἀνηρότους γύας·
Σκύθας δ' ἀφίξῃ νομάδας, οἳ πλεκτὰς στέγας

at, attained. — **πάρα**: as with *verba habendi et accipiendi* (*Ag.* 1046 ἔχεις παρ' ἡμῶν, *Eum.* 856 τεύξῃ παρ' ἀνδρῶν); here with ἠνύσασθε forming a poetical expression. Cp. 988. — **κούφως**: = ῥᾳδίως. 'I had no reason to refuse your first request, since it cost me little labor, not telling the story myself, but merely asking Io to satisfy your curiosity.'

701 f. **τῆσδε**: with ἐξηγουμένης = παρὰ τῆσδε. — **τὸν ἀμφ' ἑαυτῆς ἆθλον**: *i.e.* τὰ περὶ ἑαυτήν (her story, which is an ἆθλον) = τὸν περὶ ἑαυτῆς λόγον. Cp. 705. The phrase is not a condensed form of the impossible Greek given by Weckl., S.-W., and approved by Lalin (ἀμφ' ἑαυτῆς τὸν ἑαυτῆς ἆθλον ἐξηγουμένης). — **χρή**: *il faut.*

706. **θυμῷ βάλε**: "No man layeth it to heart" (*Isaiah* 57. 1). In Homer the middle (ἐν φρεσὶ βάλλεο). Cp. *Sept.* 1048 χώραν τήνδε κινδύνῳ βαλεῖν.

708. **στρέψασα σαυτήν**: prose μεταστραφεῖσα; the reflex. indicates that the task imposed is not an easy one. Cp. 748. Io has come from the south and must now "turn" and go southeast. — **στεῖχε**: prose πορεύου. — **ἀνηρότους**: the steppes of the Kalmuck Tartars, Cossacks, and other nomadic tribes. Cp. Hdt. 4. 19 οὔτε σπείροντες οὔτε ἀροῦντες. — **γύας**: acc. of space traversed.

709. **Σκύθας**: their abodes were as indeterminate as the Comanches' in the Northwest Territory at the time of the purchase. Herodotus, who was the first to gain accurate information about the tribes north of the Black Sea, says the Scythians lived west of the Crimea. Aeschylus represents them as dwelling near the ocean. Cp. Strabo p. 492 τὸ πρῶτον μέρος ἐκ τῶν πρὸς ἄρκτον μερῶν καὶ Ὠκεανὸν

πεδάρσιοι ναίουσ' ἐπ' εὐκύκλοις ὄχοις,
ἐκηβόλοις τόξοισιν ἐξηρτυμένοι·
οἷς μὴ πελάζειν, ἀλλὰ γυῖ' ἁλιστόνοις
χρίμπτουσα ῥαχίαισιν ἐκπερᾶν χθόνα.
λαιᾶς δὲ χειρὸς οἱ σιδηροτέκτονες
οἰκοῦσι Χάλυβες, οὓς φυλάξασθαί σε χρή·

Σκυθῶν τινες νομάδες καὶ ἀμάξοικοι, Pliny *H.N.* 6. 20. 53 inhabitabilis prima pars a Scythico promuntorio ob niues, proxima inculta saeuita gentium, Hdt. 4. 46 **οἰκήματα . . . ἐπὶ ζευγέων**, Ov. *Trist.* 3. 12. 29 per Histrum | stridula Sauromates plaustra bubulcus agit, *o'er the Ister comes the Sarmatian boor driving his stridulous cart*. They were characterized by Statius (*Th.* 3. 352) as genus hominum ad omne paratissimum scelus. — **νομάδας**: cp. Ar. *Av.* 941 **νομάδεσσι γὰρ ἐν Σκύθαις**, Hor. *Od.* 3. 24. 9 campestres melius Scythae, | quorum plaustra uagas rite trahunt domos. — **πλεκτὰς στέγας**: *woven houses*.

710. **πεδάρσιοι**: *perched aloft* (the adj. for prep. and subst.). Cp. Soph. *El.* 313 **θυραῖον οἰχνεῖν**. — **εὐκύκλοις**: *smooth-rolling*.

712. **πελάζειν**: jussive inf. (but **χρή** in 715). GMT. 784. Cp. 807. — **γυῖα**: poetic, = **μέλη**. — **ἁλιστόνοις ῥαχίαισιν**: *sea-resonant rugged coasts*. A **ῥαχία** is a *rocky beach*; hence, the expression means *surf-beaten shores*. — **χρίμπτουσα**: *skirring, keeping close to* (**κ** 516 shows the only example of the simple verb in Homer). Cp. Byron, *Cain* 3. 1 "skirred extinguished worlds."

714. **λαιᾶς**: poet. for **ἀριστερᾶς, εὐωνύμου**. — **χειρός**: local gen. (chiefly in poetry). Cp. Hdt. 4. 34 **ἀριστερῆς χειρός**. HA. 760. The course to be taken by Io is as vague as the wanderings of Odysseus, the poet's mental map of the country as crude as the charts of America left by the explorers of the sixteenth century. The harassed maiden is to pass through the Scythian country (**ἐκπερᾶν χθόνα**), keeping close to the shore (thus avoiding the inhabitants), turn southward, the Chalybes being on the left, and when she comes to the Hybristes River, follow it up to the source in the Caucasus (720).

715. A tribrach in the second foot occurs only here in the *Prometheus* (proper name). — **Χάλυβες σιδηροτέκτονες**: the Ural region, near the ocean, was the provenance of the Scythian steel

ἀνήμεροι γὰρ οὐδὲ πρόσπλατοι ξένοις.
ἥξεις δ' Ὑβρίστην ποταμὸν οὐ ψευδώνυμον,
ὃν μὴ περάσῃς, οὐ γὰρ εὔβατος περᾶν,
πρὶν ἂν πρὸς αὐτὸν Καύκασον μόλῃς, ὀρῶν
ὕψιστον, ἔνθα ποταμὸς ἐκφυσᾷ μένος
κροτάφων ἀπ' αὐτῶν. ἀστρογείτονας δὲ χρὴ
κορυφὰς ὑπερβάλλουσαν ἐς μεσημβρινὴν
βῆναι κέλευθον, ἔνθ' Ἀμαζόνων στρατὸν

(301, *Sept.* 728); acc. to Hdt. and Strabo south of the Euxine. Cp. Verg. *Georg.* 1. 58 Chalybes nudi ferrum. Statius says (*Th.* 2. 421), Scythae quos nunc gelonos appellat, non habere aeris temperamenta, quia longe a sole submoti sunt.

716. So the Chalybes of Xen. *An.* 4. 7. 15, as, indeed, most of the inhabitants of the Black Sea coast. — **ἀνήμεροι**: = οὐχ ἥμεροι = ἄγριοι (which means more than our 'wild').

717. **Ὑβρίστην**: only here, — supposed by the ancient commentators to be the Araxes, by more recent writers the Borysthenes. The Terek answers best to the description (721 f.), though the river is in all likelihood purely fictitious. — **ποταμόν**: direct obj. of ἥξεις. Cp. 723, *Jul. Caes.* 1. 2, Shirley, *Traitor* 2. 1 "Let not this arrive Sciarrha's ear."

718. **εὔβατος περᾶν**: pleonasm (not unusual in poetry).

719. **αὐτόν**: of celebrity. — **Καύκασον**: north (not east) of the Euxine, and southeast from the bluff to which Prometheus is bound.

720. **ἔνθα**: a relative = οὗ (generic), κροταφῶν κτέ. being specific — not from the side, but *from the very summit*. — **ἐκφυσᾷ μένος**: *pours out its fury spuming* (true to its name of Violent).

721. **ἀστρογείτονας**: *star-neighbors*. Cp. "Pamir" (*Roof of the World*).

722. **ὑπερβάλλουσαν**: pres., because the action is contemporaneous with βῆναι. Io must cross the mountains southward to the Amazons in Colchis and to the sea of Azov. The ancients must have believed that Lake Maeotis extended far to the northeast.

723. **Ἀμαζόνων**: they are ἄνανδροι κρεοβόροι, τοξοτευχεῖς (*Suppl.* 288) and equipped with τόξοις ἐκηβόλοις (*Eum.* 628). The gen. is appositive, but pos-

ἦξεις στυγάνορ', αἳ Θεμίσκυράν ποτε
κατοικιοῦσιν ἀμφὶ Θερμώδονθ', ἵνα
τραχεῖα πόντου Σαλμυδησσία γνάθος

sessive in *Pers.* 452 (Ἑλλήνων στρατόν).

724 f. **στυγάνορα**: Aeschylean. Cp. 898 ἀστεργάνωρ, *Suppl.* 1064 δυσάνωρ. Doubtless the Homeric ἀντιάνειραι (Γ 189) was interpreted by some as ἐχθραὶ τοῖς ἀνδράσιν. Aeschylus locates the Amazons north of the Black Sea, with the express purpose, apparently, of mentioning a fabulous race so interesting to the Athenians; but he reconciles this with the generally accepted view by assuming that the Azov Scythia was their earlier home and by making Prometheus declare that they would migrate later to the region about the river Thermodon. Herodotus speaks of a migration northward (4. 110). Cp. 4. 10. — **ἵνα**: introduces a clause which depends on a clause subordinate to another subordinate clause. Cp. 792 ff. Wonder after wonder is enumerated without a break in the sentence. The attention of the audience is riveted on the speaker as he names the places and peoples about which they have heard so much. Such details are irrelevant, but they appealed strongly to the imagination of an Athenian audience; the picture becomes more vivid. The cumulation of subordinate clauses in English and the weaving of parentheses within parentheses was brought to its height by Sir Philip Sidney, who (probably) set the example for Shakspere.

726. The mythological obscurity in regard to the regions around the Euxine is as great in Sophocles and Euripides. — **τραχεῖα πόντου κτέ.**: on the coast about halfway between the Bosporus and the Thracian Apollonia. Cp. Strabo p. 319 ἔρημος αἰγιαλὸς καὶ λιθώδης, ἀλίμενος, ἀναπεπταμένος πολὺς πρὸς τοὺς βορέας, a *desolate and rocky shore, harborless, open to the north* (from Cape Thynias to the Bosporus), Soph. *Ant.* 968 παρὰ δὲ κυανέων σπιλάδων διδύμας ἁλὸς | ἀκταὶ Βοσπόριαι ἰδ' ὁ Θρῃκῶν ἄξενος Σαλμυδησσός, Xen. *An.* 7. 5. 12 Σαλμυδησσόν, ἔνθα τῶν εἰς τὸν πόντον πλεουσῶν νεῶν πολλαὶ ὀκέλλουσι καὶ ἐκπίπτουσι (*run aground and are shipwrecked*). For the poet's geography see Introd. II. 9. — **πόντου**: *deep* (properly special, as here) = Att. prose θάλαττα (general), but πέλαγος = *open sea*. — The 'sea's rough gnashing Salmydessian jaw' is not near the Thermodon, but

ἐχθρόξενος ναύταισι, μητρυιὰ νεῶν·
αὗταί σ' ὁδηγήσουσι καὶ μάλ' ἀσμένως.
ἰσθμὸν δ' ἐπ' αὐταῖς στενοπόροις λίμνης πύλαις
730 Κιμμερικὸν ἥξεις, ὃν θρασυσπλάγχνως σε χρὴ
λιποῦσαν αὐλῶν' ἐκπερᾶν Μαιωτικόν·
ἔσται δὲ θνητοῖς εἰσαεὶ λόγος μέγας
τῆς σῆς πορείας, Βόσπορος δ' ἐπώνυμος

Aeschylus could not pass over such an important landmark simply because it lay outside of Io's course a few hundred miles.

727. **ἐχθρόξενος ναύταισι**: *unfriendly host to seamen*, not 'a terror to strange sailors,' nor = ἐχθρὰ ξένοις ναύταις (S.–W.), but simply *inhospitable* (ἄξενος) *to sailors*. The coast was dangerous to domestic as well as to foreign seamen. Cp. Eur. *Med.* 1263 f. Συμπληγάδων | πετρᾶν ἀξενωτάταν εἰσβολάν. — **μητρυιά**: *noverca*, a stock epithet for cruelty. Cp. Plato, *Menex.* 237 B τρεφόμενοι οὐχ ὑπὸ μητρυιᾶς ἀλλ' ὑπὸ μητρός.

728. **σ' ὁδηγήσουσι** = ἡγήσουσί σοι. — **μάλ' ἀσμένως**: by reason of her ἀστεργάνορα παρθενίαν (898), since they too are στυγάνορες (724).

729. The cliffs come down precipitously to the sea (in which there are no tides), leaving but a narrow passage for the traveler. — **ἰσθμόν**: the Tauric Chersonese (Crimea). — **λίμνης**: Sea of Azov (419, 731).

730. **Κιμμερικόν**: cp. Hdt. 4. 11 τὴν γὰρ νῦν νέμονται Σκύθαι αὖτη λέγεται τὸ παλαιὸν εἶναι Κιμμερίων, 12 καὶ νῦν ἔστι μὲν ἐν τῇ Σκυθικῇ Κιμμέρια τείχεα, . . . ἔστι δὲ Βόσπορος Κιμμέριος. — This verse contains the only example of a dactyl in the first foot in this play (proper name); rare in the other dramas. — **θρασυσπλάγχνως**: *braveheartedly*, "with fortitude of soul." The opposite is κακοσπλάγχνως. Cp. *Sept.* 223, Eur. *Hipp.* 424, and the Homeric θρασυκάρδιος.

731. **αὐλῶνα**: *depression*, *hohler Weg*, hence (when filled with water) *strait* (here connecting the Black Sea with the Sea of Azov); usually fem. in poetry, but masc. in prose.

732. **εἰσαεί**: prose εἰς τὸ λοιπόν, εἰς τὸ μέλλον, or τὸ λοιπόν (rare). With the neg. τοῦ λοιποῦ is preferred.

733. **σῆς**: = σοῦ (subjective gen.). — **πορείας**: objective gen. Cp. *Suppl.* 484 λόγος ἐμοῦ, *Ag.*

κεκλήσεται. λιποῦσα δ' Εὐρώπης πέδον
ἤπειρον ἥξεις Ἀσιάδ'. ἆρ' ὑμῖν δοκεῖ
ὁ τῶν θεῶν τύραννος ἐς τὰ πάνθ' ὁμῶς
βίαιος εἶναι; τῇδε γὰρ θνητῇ θεὸς
χρῄζων μιγῆναι τάσδ' ἐπέρριψεν πλάνας.
πικροῦ δ' ἔκυρσας, ὦ κόρη, τῶν σῶν γάμων
μνηστῆρος. οὓς γὰρ νῦν ἀκήκοας λόγους,

609 αὐτοῦ φάτις, Soph. *Ant.* 11 μῦθος φίλων, δ 317 κληδόνα πατρός. — Βόσπορος: βοῦς-πόρος (Ox-ford) acc. to Aeschylus, who purposely places πορείας (and even ἐκπερᾶν) before the proper name; but the first Attic poet was not a grammarian (comparative or otherwise) any more than the first English poet, who gives us as ludicrous etymologies as Aeschylus, Euripides, and Plato. Oxford would be Βούσπορος, whereas Βόσπορος is Φωσφόρος (*Light-bringing*), an epithet of Hecate, who was worshiped by the Thracians. — The prevailing opinion was that Io crossed the Thracian Bosporus. So Aeschylus in his *Supplices*. It is not strange that the etymology βοῦς-πόρος was generally accepted. The origin of "Rotten Row" (*Rue de Roi*), "blackguard" (bootblacks of the guards), "Snooks" (*Seven Oaks*), was soon forgotten.

734. κεκλήσεται: fut., since κέκλημαι (*ich heisse*) is pres. — λιποῦσα: the Bosporus being the boundary between the two continents (Εὐρώπην Ἀσίας δίχα πόντος ἔνειμεν in an epigram from Xanthus in Lycia). Cp. 790.

735. ἆρα = ἆρ' οὐ (*nonne*), though much more forceful; sometimes = *num* (ἆρα μή three times in poetry; in prose practically confined to Plato); usually not indicative of the nature of the answer anticipated. — ὑμῖν: the Oceanides.

736. Cp. Eur. *Hipp.* 80 τὸ σωφρονεῖν εἵληχεν (*has chosen*) ἐς τὰ πάνθ' ὁμῶς. — ὁμῶς: Ep. ὁμοίως.

737. θνητῇ θεός: juxtaposed intentionally. Cp. B 821 θεὰ βροτῷ εὐνηθεῖσα, Verg. *Aen.* 7. 661 mixta deo mulier.

738. ἐπέρριψεν: *imposed*, as a heavy burden *thrown on* the back.

739. *Thou didst happen of a bitter suitor for thy hand.* Cp. α 266 πάντες κ' ὠκύμοροί τε γενοίατο πικρόγαμοί τε. — γάμων: the sing. in 909.

εἶναι δόκει σοὶ μηδέπω 'ν προοιμίοις.

ΙΩ

ἰώ μοί μοι, ἐή.

ΠΡΟΜΗΘΕΥΣ

σὺ δ' αὖ κέκραγας κἀναμυχθίζῃ· τί που
δράσεις, ὅταν τὰ λοιπὰ πυνθάνῃ κακά;

ΧΟΡΟΣ

745 ἦ γάρ τι λοιπὸν τῇδε πημάτων ἐρεῖς;

ΠΡΟΜΗΘΕΥΣ

δυσχείμερόν γε πέλαγος ἀτηρᾶς δύης.

ΙΩ

τί δῆτ' ἐμοὶ ζῆν κέρδος, ἀλλ' οὐκ ἐν τάχει

741. **δόκει**: see on 436. — **ἐν προοιμίοις**: *in the account of* (*i.e.* count as) *proems* — in other words, only the introductory remarks have been made; the διήγησις, or real narrative, is yet to come. — *προοίμιον* only here, but *φροίμιον* often in Aesch. — Cp. the less hyperbolical phrase in *Pers.* 435 *μηδέπω μεσοῦν κακόν*.

743. The repeated outbursts of distress (Io) and compassion (Hephaestus and the Chorus) serve to bring out in bold relief the steadfastness and patient endurance of Prometheus. — **κέκραγας**: a virtual pres. See on 680. — **ἀναμυχθίζῃ**: *cry μῦ* (onomatopoetic), a suppressed cry or groan. Cp. Ar. *Eq.* 10. — **πού**: *I wonder*.

744. "Worse things, unheard, unseen, remain behind" (Shelley, *P.U.* 1. 618). — **πυνθάνῃ**: pres., because there is a series of *κακά*.

745. **ἦ γάρ**: *can it be that?*

746. **ἀτηρᾶς**: *deadly* = prose *βλαβερᾶς*. — **δύης**: = *δυστυχίας*. gen. of material, very freq. in Aesch. Cp. *Sept.* 470 *ἄτης ἄβυσσον πέλαγος*, *Pers.* 433 *κακῶν δὴ πέλαγος* — Hamlet's "a sea of troubles."

747. Cp. Eur. *Med.* 145 *τί δέ μοι ζῆν ἔτι κέρδος*; Browning, *Ben Ezra* "This is death . . . When a man's loss comes to him from his gain."

ἔρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας,
ὅπως πέδοι σκήψασα τῶν πάντων πόνων
ἀπηλλάγην; κρεῖσσον γὰρ εἰσάπαξ θανεῖν
ἢ τὰς ἁπάσας ἡμέρας πάσχειν κακῶς.

748. ἔρριψ' ἐμαυτήν: unnatural action, hence reflex. instead of mid. GS. 151. — This aor., common in Att., occurs but once in Hdt. (9. 48) τί οὐ . . . ἐμαχεσάμεθα; — στύφλου: *hard, rude* (στυφελοῦ in lyr. passages), trag. = prose σκληροῦ. Cp. *Pers.* 303 στυφλοὺς παρ' ἀκτάς.

749 f. Cp. *Fr.* 244 ὦ θάνατε παιάν, μή μ' ἀτιμάσῃς μολεῖν. | μόνος γὰρ εἶ σὺ τῶν ἀνηκέστων κακῶν | ἰατρός, 353 ὡς οὐ δικαίως θάνατον ἔχθουσιν βροτοί | ὅσπερ μέγιστον ῥῦμα τῶν πολλῶν κακῶν. "Deeth is an ende of every worldly sore" (*Knight's Tale* 2847). — "Thou art so full of misery, | Were it not better not to be?" (Tennyson, *Two Voices*), "And what is mine end that I should prolong my life?" (*Job* 6. 11), "when . . . Grief and disgrace invade us . . . our misery craves | Dark death would ope and hide us in our graves" (Chapman, *Duke of Byron*). — Leaping from a precipice was a common mode of taking one's life, but the usual way of committing suicide was hanging. There are five suicides in Sophocles, only one in Aeschylus (the Danaids), — and here only threatened, — in Euripides three. Suicide by drowning is barely mentioned. Cp. Hor. *Od.* 3. 27. 61 sive te rupes et acuta leto | saxa delectant. — ὅπως: with the indic. See on 157. — σκήψασα: *fallen* (like a thunderbolt) — intrans. here. Cp. Tennyson, *Eagle* "He watches from his mountain-walls, | And like a thunderbolt he falls."

750. οὐκ ἔστι βίος, ὃς οὐχὶ κέκτηται κακά, | λύπας, μερίμνας, ἁρπαγάς, στρέβλας (*tortures*), νόσους. | τούτων ὁ θάνατος, καθάπερ ἰατρός, φανεὶς | ἀνέπαυσε τοὺς ἔχοντας ἀναπαύσας ὕπνου (Diphilus, *Fr.* 5).

752 ff. "Inexorable Heaven, | And the deaf tyranny of fate, | The ruling principle of Hate . . . Refused thee even the boon to die: | The wretched gift eternity was thine" (Byron, *Prometheus*). Like Bonnivard, Prometheus "could have smiled to see | The death that would have set him free." — The woes of Io are purposely dwelt on by the poet — they are as nothing compared to those of Prometheus. "Peace is in the grave," says Shelley's Pro-

ΠΡΟΜΗΘΕΥΣ

ἦ δυσπετῶς ἂν τοὺς ἐμοὺς ἄθλους φέροις,
ὅτῳ θανεῖν μέν ἐστιν οὐ πεπρωμένον·
αὕτη γὰρ ἦν ἂν πημάτων ἀπαλλαγή·
νῦν δ' οὐδέν ἐστι τέρμα μοι προκείμενον
μόχθων, πρὶν ἂν Ζεὺς ἐκπέσῃ τυραννίδος.

ΙΩ

ἦ γάρ ποτ' ἔστιν ἐκπεσεῖν ἀρχῆς Δία;

ΠΡΟΜΗΘΕΥΣ

ἥδοι' ἄν, οἶμαι, τήνδ' ἰδοῦσα συμφοράν.

ΙΩ

πῶς δ' οὐκ ἄν, ἥτις ἐκ Διὸς πάσχω κακῶς;

metheus (639), when the Furies release him: "I am a God and cannot find it there." Prometheus is one of those who "non hanno speranza di morte" (*Inferno* 3. 46); he has "A life of dying. | 'Tis to die each moment | In every several sense" (Beddoes).

752. **ἦ** : *'sooth.* — **δυσπετῶς** : prose **χαλεπῶς**. Cp. Soph. *Ai.* 1046 *μαθεῖν . . . οὐ δυσπετής.* — **ἄθλους**: the neut. in this sense 634, 702.

755. See on 257. — **νῦν δέ**: *but as it is.* — **ἐκπέσῃ**: pass. of **ἐκβάλῃ**. — The assertion of Prometheus, though different from, is not inconsistent with, the statement in 258. The expulsion of Zeus from empire rests on a condition (not mentioned here), which is never fulfilled. Consequently, the **τέρμα μόχθων** is, after all, **ὅταν κείνῳ δοκῇ** (258).

757. **ἔστιν**: *is possible*; **ἔξεστιν**: *licet* (generic); **ἔνεστιν**, *licet* (legal); **οἷόν τε**: *able* from circumstances ("position"); **οἷόν**: *able* by nature ("disposition"). See on 41.

758. *'Twould gladden thee, I trow, to see this hap.*

759. **ἄν**: *sc.* **ἡδοίμην**. — **ἥτις**: causal (*quippe quae*).

ΠΡΟΜΗΘΕΥΣ

760 ὡς τοίνυν ὄντων τῶνδέ σοι μαθεῖν πάρα.

ΙΩ

πρὸς τοῦ τύραννα σκῆπτρα συληθήσεται;

ΠΡΟΜΗΘΕΥΣ

πρὸς αὐτὸς αὑτοῦ κενοφρόνων βουλευμάτων.

ΙΩ

ποίῳ τρόπῳ; σήμηνον, εἰ μή τις βλάβη.

ΠΡΟΜΗΘΕΥΣ

γαμεῖ γάμον τοιοῦτον ᾧ ποτ' ἀσχαλᾷ.

760. **ὡς κτέ**: *on the assumption that*, etc. (*O.O.*) = ἡγουμένη τάδε οὕτως ἔχειν.

761. **πρὸς τοῦ**: = ὑπὸ τίνος. — **τύραννα**: more poetic than τυραννικά or τυράννου. — A sharp line cannot be drawn between the adj. and the common noun (cp. δοῦλος, γέρων, *charta*, *anus*). — **σκῆπτρα**: retained acc. with a pass. verb. G. 1239; HA. 724 a.

762. **πρὸς αὐτὸς αὑτοῦ**: hyperbaton to bring the pronouns together (for the sake of vividness) — in early Greek to make the expression more pointed, later a mere toy in the hands of the rhetoricians of the Attic Renascence. See Aristeides *passim*. Cp. 921. Such hyperbata are not found in Euripides. — **αὑτοῦ**: (ἑαυτοῦ depends on style, period, author. Isocrates uses the short form, which is tragic. In the fourth century they balance each other, but in Aesch. there are only three examples of ἑαυτοῦ. All together the trisyllabic form occurs five times as often as the dissyllabic.

763. **ποίῳ τρόπῳ**: = πῶς = ποῖον τρόπον. The dat. vanished later owing to the craze for the avoidance of hiatus. Cp. 915.

764. **γαμεῖ γάμον**: *figura etymologica*, common in Greek, rare in English. The poets say "Plot me no plots" (Beaum. & Fl.), "Grace me no grace, nor uncle

ΙΩ

θέορτον ἢ βρότειον; εἰ ῥητόν, φράσον.

ΠΡΟΜΗΘΕΥΣ

τί δ' ὄντιν'; οὐ γὰρ ῥητὸν αὐδᾶσθαι τόδε.

ΙΩ

ἦ πρὸς δάμαρτος ἐξανίσταται θρόνων;

ΠΡΟΜΗΘΕΥΣ

ἥ τέξεταί γε παῖδα φέρτερον πατρός.

ΙΩ

οὐδ' ἔστιν αὐτῷ τῆσδ' ἀποστροφὴ τύχης;

me no uncles," "Diamond me no diamonds," "prize me no prizes," but not "fall a fall" (πεσεῖν πτώματα 919), nor "marry a marriage." — ᾧ: the ἄρθρον ὑποτακτικόν, explanatory of τοιοῦτον. — ἀσχαλᾷ: *praesens propheticum.*

765. Similar assonance is freq. in Aeschylus. Cp. 772. — θέορτον: *descended from a god.* Cp. 116.

766. τί δ' ὄντινα: *why* (ask) *what* (espousal)? "We'll canvass every quiddity thereof" (Marlowe, *Faustus*). Cp. Soph. *O.T.* 1056 τί δ' ὄντιν' εἶπε; — ῥητὸν αὐδᾶσθαι: *may speak* = ἔξεστι λέγειν. Cp. Ar. *Av.* 1713 οὐ φατὸν λέγειν. State and religious secrets were called ἄρρητα, *not* (permitted) *to be spoken* (ῥητά, *to be spoken*, which became generic, and an inf. like αὐδᾶσθαι became necessary to re-specialize the sense.

767. πρὸς δάμαρτος: prose ὑπὸ τῆς γυναικός (*sc.* ἐκβάλλεται). — ἐξανίσταται: see on 513.

768. τέξεταί γε: *yes, since she will bear.* — φέρτερον: Ep. = κρείττω. Cp. Apoll. Rhod. 4. 800 Θέμις κατέλεξεν ἅπαντα, | ὡς δή τοι πέπρωται ἀμείνονα πατρὸς ἑοῖο παῖδα τεκεῖν.

769. οὐδ' ἔστιν . . . ἀποστροφή: = οὐδὲν ἀποστρέφοι ἄν (see on 292), hence ἄν in the reply of Prometheus.

ΠΡΟΜΗΘΕΥΣ

οὐ δῆτα, πλὴν ἔγωγ' ἂν ἐκ δεσμῶν λυθείς.

ΙΩ

τίς οὖν ὁ λύσων ἐστὶν ἄκοντος Διός;

ΠΡΟΜΗΘΕΥΣ

τῶν σῶν τιν' αὐτὸν ἐκγόνων εἶναι χρεών.

ΙΩ

πῶς εἶπας; ἦ 'μὸς παῖς σ' ἀπαλλάξει κακῶν;

ΠΡΟΜΗΘΕΥΣ

τρίτος γε γένναν πρὸς δέκ' ἄλλαισιν γοναῖς.

ΙΩ

ἧδ' οὐκέτ' εὐξύμβλητος ἡ χρησμῳδία.

ΠΡΟΜΗΘΕΥΣ

καὶ μηδὲ σαυτῆς ἐκμαθεῖν ζήτει πόνους.

ΙΩ

μή μοι προτείνων κέρδος εἶτ' ἀποστέρει.

771. **ὁ λύσων**: see on 27.— The deliverance, however, is οὐκ ἀέκητι Ζηνός (Hes. *Theog.* 529).

772. **τίνα**: this position is characteristic of Ionic prose.

773. **εἶπας**: dramatic aorist.

774. **ἀπὸ Ἰοῦς Ἐπαφος, οὗ Λιβύη, ἧς Βῆλος, οὗ Δαναός, οὗ Ὑπερμνήστρα ἡ μὴ κτείνασα τὸν Λυγκέα τὸν ὁμόζυγον, ἧς Ἄβας, οὗ Προῖτος, οὗ Ἀκρίσιος, οὗ Δανάη, ἧς Περσεύς, οὗ Ἠλεκτρύων, οὗ Ἀλκμήνη, ἧς Ἡρακλῆς** (schol.).

775. **εὐξύμβλητος**: *easy to understand* = εὐξύμβολος (*Cho.* 170).

777. *Do not, even as thou dost*

ΠΡΟΜΗΘΕΥΣ

δυοῖν λόγοιν σε θατέρῳ δωρήσομαι.

ΙΩ

ποίοιν; πρόδειξον αἱρεσίν τ' ἐμοὶ δίδου.

ΠΡΟΜΗΘΕΥΣ

δίδωμ'· ἑλοῦ γὰρ ἢ πόνων τὰ λοιπά σοι
φράσω σαφηνῶς ἢ τὸν ἐκλύσοντ' ἐμέ.

ΧΟΡΟΣ

τούτοιν σὺ τὴν μὲν τῇδε, τὴν δ' ἐμοὶ χάριν
θέσθαι θέλησον, μηδ' ἀτιμάσῃς λόγου·
καὶ τῇδε μὲν γέγωνε τὴν λοιπὴν πλάνην,
ἐμοὶ δὲ τόν λύσοντα· τοῦτο γὰρ ποθῶ.

grant, deny the boon (like the grapes withheld from Tantalus even as he was about to grasp them). Similarly Otway, *Don Carlos* 2. 1 "Oh take not back again the appearing bliss." — **προτείνων**: the acts of proffering and withdrawing are simultaneous (hence pres.). Cp. Eur. *Fr.* 131 *μή μοι προτείνων ἐλπίδ' ἐξάγου δάκρυ.* — **εἶτα**: passionately; **ἔπειτα**, leisurely.

778. **θατέρῳ**: *i.e.* **τῷ ἑτέρῳ** (old form of **ἑτέρῳ**). The dat. is instrumental. Like *donare*, **δωρεῖσθαι** takes acc. *rei* and dat. *pers.*

779. **πρόδειξον**: *exhibit* (as a merchant his wares). The prep. is local (freq. in Aesch.), not temporal (as L. & S. explain) — it adds color. — **δίδου**: pres. (*offer*), but **ἑλοῦ** (780) aor. (*make your choice*).

780. **ἤ . . . ἤ**: Ep. (really paratactic) = Att. **εἴ . . . ἤ** (hypotactic). Those who change **ἤ** to **εἴ** do not attach sufficient importance to the Homeric element in Aeschylean language. — **τὰ λοιπά**: cp. 634.

781. **φράσω**: deliberative subjv. — **σαφηνῶς**: prose **σαφῶς**.

782. **χάριν θέσθαι**: *gratiam conferre* (periphrasis for **χαρίσασθαι**).

783. **ἀτιμάσῃς λόγου**: *sc.* **ἐμέ**, *deem unworthy of the communication = refuse to tell.*

785. **ποθῶ**: *desidero* = prose **δέομαι, ἐπιθυμῶ**.

ΠΡΟΜΗΘΕΥΣ

ἐπεὶ προθυμεῖσθ', οὐκ ἐναντιώσομαι
τὸ μὴ οὐ γεγωνεῖν πᾶν ὅσον προσχρήζετε.
σοὶ πρῶτον, Ἰοῖ, πολύδονον πλάνην φράσω,
ἣν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν.
ὅταν περάσῃς ῥεῖθρον ἠπείροιν ὅρον,
πρὸς ἀντολὰς φλογῶπας ἡλιοστιβεῖς

* * * * *

πόντου περῶσα φλοῖσβον ἔστ' ἂν ἐξίκῃ
πρὸς Γοργόνεια πεδία Κισθήνης, ἵνα

786. ἐναντιώσομαι: the simple form is confined to Ionic.

787. τὸ μὴ οὐ: see on 627.

788. πολύδονον: *much-driven* (by the gadfly). Cp. χ 299 *βόες . . . τὰς μέν τ' αἰόλος οἶστρος ἐφορμηθεὶς ἐδόνησεν.*

789. *Which do thou engrave on the unforgetting tablets of thy mind.* Cp. *Cho.* 450 ἐν φρεσὶν γράφου, *Eum.* 275 δελτογράφῳ . . . φρενί, 2 *Cor.* 3. 3 ἐγγεγραμμένη . . . ἐν πλαξὶ καρδίας. — δέλτοις: *tablets*, originally triangular. The gen. is appositive. — Cp. *Prov.* 3. 3 "Write them upon the tablets of thine heart," Tennyson, *Isabel* "Character'd in gold | Upon the blanched tablets of her heart." The metaphor is common in all literatures: in animo res insculptas (Cic. *Acad.* 2. 1), "My vow is graven here in my heart" (Beaum. & Fl.), "The table wherein all my thoughts | Are visibly character'd and engrav'd (*Two Gent. Ver.* 2. 7).

790. ῥεῖθρον: the strait mentioned in 731. In the *Luomenos* the boundary of the two continents is the Phasis.

791. See App. — ἀντολὰς ἡλιοστιβεῖς: *i.e.* ἀνατολὰς ἡλίου. — ἡλιοστιβεῖς: *sun-trodden* but πεδοστιβής (*Pers.* 127, *Suppl.* 1000) *traveling on foot.* So Shelley: "Thou serenest Air | Through which the sun walks burning without beams." (*P. U.* 1. 64 f.)

792. πόντου: the ῥεῖθρον (790), or, in a broader sense, the Pontus, which is conceived as separating Europe from Asia (*not* the Caspian).

793. "And Gorgons dwelling on the brink of night | Beyond the sounding main." Hesiod places them in the west, but the schol. on

αἱ Φορκιδες ναίουσι δηναιαὶ κόραι
τρεῖς κυκνόμορφοι, κοινὸν ὄμμ' ἐκτημέναι,
μονόδοντες, ἃς οὔθ' ἥλιος προσδέρκεται

Pind. P. 10. 72 says: αἱ δὲ Γοργόνες κατὰ μέν τινας ἐν τοῖς Ἐρυθραίοις μέρεσι καὶ τοῖς Αἰθιοπικοῖς, ἃ ἐστι πρὸς ἀνατολὴν καὶ μεσημβρίαν, κατὰ δέ τινας ἐπὶ τῶν περάτων τῆς Λιβύης ἃ ἐστι πρὸς δύσιν. — Cisthene, like Cathay in the Middle Ages, was at the end of the world. Hence Aesch. represents it as being in the extreme east.

794. Aesch. wrote a play called Φορκίδες, in which he treated the myth of Perseus and represented the Γραῖαι as φρουροί of the Gorgons (*Fr.* 262). In *Cho.* 1049 the Gorgons are called φαιοχίτωνες (*clad in black*). Cp. Hes. *Theog.* 270 ff. Φόρκυ δ' αὖ Κητὼ Γραίας τέκε καλλιπαρῄους | ἐκ γενετῆς πολιᾶς (hence δηναιαί = γραῖαι), τὰς δὴ Γραίας καλέουσιν . . . Γοργούς θ' αἳ ναίουσι πέρην κλυτοῦ Ὠκεανοῖο. — αἱ Φορκίδες: the only proper name with the article in the long list. In Homer the article is not used with the proper name without peculiar force. So Chaucer: "he twyes wan Jerusalem that cité," "in Grece that contré." — κόραι: prose παρθένοι.

795. τρεῖς: the traditional number, but Hesiod has only two (Pephredo and Enyo). — κυκνόμορφοι: *cygneas figuras habentes.* They are κόραι as well as κύκνοι — the whole form is not *cygnea*, since they are μονόδοντες. The word is not corrupt, as Wieseler thinks. Preller's interpretation (quae Κύκνῳ Troico similes sunt) is improbable. The Graeae, as well as their sisters, the Gorgons, are cloud-deities, the former white, the latter dark. They are swan-shaped, because the swan in Greek and in Germanic mythology is the symbol of the cloud. The play of the Greek mind in forming cloud-myths is extremely wide and complex. See Ruskin, *The Queen of the Air* 1. 29 f., where he calls the Gorgons and Graeae "the true clouds of thunderous and ruinous tempest." — ἐκτημέναι: *possidentes* (virtual pres.). This form of reduplication is Homeric and Herodotean.

796 ff. Cp. *Fr.* 169 ἃς οὔτε πέμφιξ (*flash*) ἡλίου προσδέρκεται | οὔτ' ἀστερωπὸν ὄμμα Λητῴας κόρης, λ 15 ἠέρι καὶ νεφέλῃ κεκαλυμμένοι οὐδέ ποτ αὐτοὺς | ἠέλιος φαέθων καταδέρκεται ἀκτίνεσσιν. — προσδέρκεται: in Homer trans.; in Aesch. also intransitive.

ἀκτῖσιν οὔθ' ἡ νύκτερος μήνη ποτέ.
πελας δ' ἀδελφαὶ τῶνδε τρεῖς κατάπτεροι,
δρακοντόμαλλοι Γοργόνες βροτοστυγεῖς
800 ἃς θνητὸς οὐδεὶς εἰσιδὼν ἕξει πνοάς·
τοιοῦτο μέν σοι τοῦτο φρούριον λέγω·

797. **μήνη**: old word for **σελήνη** (T 374).

798. **ἀδελφαί**: **Σθεινώ, Εὐρυάλη, Μέδουσα** ("Medusa with Gorgonian terrour guards | The ford." — Milton, *P. L.* 2. 611). — **κατάπτεροι**: *winged.* So the thunder and lightning — **οἱ δὲ κεραυνοὶ | ἴκταρ** (*at once*) **ἅμα βροντῇ τε καὶ ἀστεροπῇ ποτέοντο** (Hes. *Theog.* 690).

799. **δρακοντόμαλλοι**: *snake-haired — Gorgona anguicomam* (Stat. *Theb.* 1. 344). So the Erinyes (*Cho.* 1048). To us "hairy mead" (Eur. *Hipp.* 210) sounds odd. Wool (**μαλλός**), used of the hair, seems just as strange to European commentators on this passage. Cp. Eur. *Bacch.* 112 **πλοκάμων μαλλοῖς**. Hermes, the cloud-shepherd, is **ἐριοφόρος** (*wool-bearer*). Ruskin thinks that even in **ἐριούνιος**, a common epithet of Hermes, the first part of the cpd. is **ἔριο-**. Pilatus is from a Latin word signifying specially a *woolen* cap. — **βροτοστυγεῖς**: *loathed by mortals.*

800. 'On whom no mortal man may look and live.' Cp. Λ 36 **Γοργώ . . . δεινὸν δερκομένη** ("Gorgonized me . . . | With a stony British stare." — Tennyson, *Maud* 13. 12). — "Another Yle is there toward the Northe, in the See Ocean, where that ben fulle cruele and ful evele Wommen of Nature: and thei han precious Stones in hire Eyen; and thei ben of that kynde, that zif they beholden ony man, thei slen him anon with the beholdynge, as doth the Basilisk" (Sir John Mandeville, *Voiage and Travaile*, xxviii). — **ἕξει πνοάς**: *will have*, i.e. *keep, his breath* (which is life) = **πνευσεῖται** = **βιώσεται.** The Greeks knew what breath meant, both in exercise and in battle. So Shakspere of Mortimer in combat with great Glendower ("Three times they breathed"), and of Hotspur, sending challenge to Prince Harry ("That none might draw short breath to-day"), and of Orlando in the wrestling match ("I am not yet well breathed"). Cp. 885 (**φθόνον ἕξει** = **φθονήσει**).

801. **φρούριον**: usually *praesidium*, but here *cautio.* The poet does not refer to the Gorgons as being wardens of the land. Cp. 804.

ἄλλην δ' ἄκουσον δυσχερῆ θεωρίαν·
ὀξυστόμους γὰρ Ζηνὸς ἀκραγεῖς κύνας
γρῦπας φύλαξαι, τόν τε μουνῶπα στρατὸν
Ἀριμασπὸν ἱπποβάμον', οἳ χρυσόρρυτον

802. 'I'll tell thee now another dreadful sight thou'lt see.' Cp. Soph. *Ant.* 254 πᾶσι θαῦμα δυσχερὲς παρῆν.

803. Even the sound of the words in this verse is awe-inspiring. — **ὀξυστόμους**: *sharp-beaked* (the same epithet is used of eagles). — **ἀκραγεῖς**: *savage*. The emblem of Agrigentum (Akragas) was the eagle. They were called the dogs of Zeus, not because they guarded the gold, but because they were the servants of Zeus. Cp. 1022, *Ag.* 136 πτανοῖσι κυσὶ πατρός (the eagles).

804. **γρῦπας**: Sir John Mandeville says: "Sum men seyn that thei hav the body upward as an eagle and benethe as a lyoune. . . . But a griffoun hath the body more gret and is more strong thanne viij lyouns and more gret and strongere than eagles, suche as we hav amonges us" (quoted by S.-W.). — There is no better commentary on this passage than Milton, *P.L.* 2. 943: "As when a gryphon through the wilderness | With winged course, o'er hill or moory dale, | Pursues the Arimaspian, who by stealth | Had from his wakeful custody purloined | The guarded gold." Cp. "Wir legen unsre Klauen drauf, | Sind Riegel von der besten Art, | Der grösste Schatz ist wohlverwahrt" (The Griffins in *Faust* 2. 1038 ff.), and Ctesias, *Exc. Ind.* 12 ἔστι δὲ καὶ χρυσὸς ἐν τῇ Ἰνδικῇ χώρᾳ, οὐκ ἐν τοῖς ποταμοῖς εὑρισκόμενος καὶ πλυνόμενος (*washed*) ὥσπερ ἐν τῷ Πακτωλῷ ποταμῷ· ἀλλ' ὄρη πολλὰ καὶ μεγάλα, ἐν οἷς οἰκοῦσι γρῦπες, ὄρνεα τετράποδα, μέγεθος ὅσον λύκος· σκέλη καὶ ὄνυχες οἷά περ λέων· τὰ ἐν ἄλλῳ σώματι πτερὰ μέλανα, ἐρυθρὰ δὲ τὰ ἐν τῷ στήθει· δι' αὐτοὺς δὲ ὁ ἐν τοῖς ὄρεσι χρυσὸς πολὺς ὢν γίνεται δυσπόριστος (*hard to get*). Pliny calls them a "ferarum uolucre genus" (*H. N.* 72); Pausanias describes them as beasts like lions with the wings and beaks of an eagle. — See Roscher *s.v. Gryps*.

805. **Ἀριμασπόν**: adj. See on 761. — Herodotus says (4. 27): οὐνομάζομεν αὐτοὺς σκυθιστὶ Ἀριμασπούς· ἄριμα γὰρ ἓν καλέουσι Σκύθαι, σποῦ δὲ τὸν ὀφθαλμόν. Aristeas wrote an epic called *Arimaspea*: ἔφη δὲ Ἀριστέας . . . ποιέων ἔπεα, ἀπικέσθαι ἐς Ἰσσηδό-

οἰκοῦσιν ἀμφὶ νᾶμα Πλούτωνος πόρου·
τούτοις σὺ μὴ πέλαζε. τηλουρὸν δὲ γῆν
ἥξεις κελαινὸν φῦλον, οἳ πρὸς ἡλίου

νας . . . Ἰσσηδόνων δ' ὑπεροικέειν Ἀριμασπούς, ἄνδρας μουνοφθάλμους, ὑπὲρ δὲ τούτων τοὺς χρυσοφύλακας γρῦπας (Hdt. 4. 13). Cp. Pausan. 1. 24. 6 τὸν δὲ χρυσὸν ὃν φυλάσσουσιν οἱ γρῦπες ἀνιέναι τὴν γῆν· εἶναι δὲ Ἀριμασποὺς μὲν ἄνδρας μονοφθάλμους πάντας ἐκ γενετῆς, Solin. 13 in Asiatica Scythia terrae sunt locupletes, inhabitabiles tamen; nam cum auro et gemmis affluant, grypes tenent universa, alites ferocissimae et ultra omnem rabiem saevientes, quarum immanitate obsistente ad venas divites accessus difficilis ac rarus est. "Ihr sprecht von Gold, wir hatten viel gesammelt, | In Fels und Höhlen heimlich eingerammelt; | Das Arimaspenvolk hat's ausgespürt, | Sie lachen dort, wie weit sie's weggeführt" (*Faust* 2. 539 ff.). The gold-digging ants of Hdt. 3 102 are the marmots of Thibet. — **ἱπποβάμονα**: *equestrian*, but Ar. *Ran.* 821 *high-paced* (of Aeschylean ῥήματα). The Centaurs are called ἱπποβάμονα στρατὸν θηρῶν (Soph. *Tr.* 1095). — **χρυσόρρυτον**: the most gold has always been thought to be in the most unknown regions (Mexico, Eldorado, Peru). So Herodotus: πρὸς δὲ ἄρκτου τῆς Εὐρώπης πολλῷ τι πλεῖστος χρυσὸς φαίνεται ἐών (3. 116).

806. **νᾶμα**: *stream*, poet. for ποταμόν. — **Πλούτωνος πόρου**: here only; probably fictitious, like Ὑβρίστης (717). Cp. Dante, *Inferno* 6. 115 "Quivi trovammo Pluto il gran nemico" (where he is not Satan, alias Lucifer, but the guardian of the fourth circle, where the avaricious are punished; hence the infernal deity of riches), *Jul. Caes.* 4. 3 "Dearer than Plutus' mine, richer than gold." Cp. *Tro. and Cres.* 3. 3, *Ant. and Cl.* 1. 5. The Greeks themselves sometimes confounded Pluto with Plutus. Cp. Plato, *Crat.* 403 A τὸ δὲ Πλούτωνος . . . κατὰ τὴν τοῦ Πλούτου δόσιν . . . ἐπωνομάσθη.

807. **σύ**: = σύ, Ἰοῖ (definite), no emphasis, — simply reminding Io that his remarks are addressed to her personally, that ἥξεις is not the traveler's second person. These pronouns are used more than we have been taught to believe.

808–812. Rhythmical beauty as in 645 ff. — **κελαινὸν φῦλον**: in apposition to γῆν. Cp. Caesar's *per Sequanos*. — **πρὸς ἡλίου πηγαῖς**: *juxta solis fontes*. (πηγαῖς = ἀνα-

ναίουσι πηγαῖς, ἔνθα ποταμὸς Αἰθίοψ.
τούτου παρ' ὄχθας ἕρφ', ἕως ἂν ἐξίκῃ
καταβασμὸν ἔνθα Βυβλίνων ὀρῶν ἄπο
ἵησι σεπτὸν Νεῖλος εὔποτον ῥέος.

τολαῖς). Cp. γ 1 Ἥλιος δ' ἀνόρουσε λιπὼν περικαλλέα λίμνην. The poet does not have in mind the κρήνη ἠλίου sacred to Jupiter Ammon (Hdt. 4. 181). To the Greek Aethiopia was a general term for the south as Scythia was for the north. Strabo says (33): δοκεῖ γάρ, φησί (Ἔφορος), τὸ τῶν Αἰθιόπων ἔθνος παρατείνειν ἀπ' ἀνατολῶν χειμερινῶν μέχρι δυσμῶν, ἡ Σκυθία δ' ἀντικεῖται τούτῳ.

809. **ποταμὸς Αἰθίοψ**: a name given to the Nile above the cataract. Cp. Vitruv. 8. 2. 6 pervenit per montes ad catarrhactam ab eaque se praecipitans Nilus appellatur, Solin. 32 demumque a cataracte ultimo tutus est . . . relicto tamen hoc post se nomine quo Nigris vocatur. Aeschylus represents the Nile as rising in the southeast; Herodotus, in the southwest. Alexander thought the Indian Hydaspes was the Nile. This view gained ground again (Josephus, Julius Africanus). The Christians thought the Nile was the same as the Biblical Gihon (the second river that had its source in the Garden of Eden — "the same is it that compasseth the whole land of Ethiopia." — *Gen.* 2. 13). So Procopius states that the Nile takes its rise in India and flows thence into Egypt. The schol. on *Suppl.* 559 says that the cause of the overflow was the melting of the snow in India. Diodorus states that Anaxagoras proved the rise to be due to the melting snow in Ethiopia. So Eur. *Fr.* 28 and Aesch. *Fr.* 304. Herodotus had a decided opinion that this was not the cause (ῥέει μὲν ἐκ Λιβύης διὰ μέσων Αἰθιόπων, ἐκδιδοῖ δὲ ἐς Αἴγυπτον. κῶς δῆτα ῥέοι ἂν ἀπὸ χιόνος, ἀπὸ τῶν θερμοτάτων ῥέων ἐς τὰ ψυχρότερα; (2. 22).

811. **καταβασμόν**: = καταβαθμόν (*descent*), the steep slope near Phile, above Elephantine, between Nubia and Egypt, *Shellal* (*cataract*), as it is now called, the ancient Κατάδουπα (ubi Nilus ad ea quae Catadupa nominantur praecipitat ex altissimis montibus. — Cic. *Somn. Scip.* 18). — **Βυβλινῶν ὀρῶν**: ἀπὸ τῆς γινομένης παρ' αὐτοῖς βύβλου ἔπλασεν τὰ βύβλινα ὄρη (schol.).

812. **σεπτόν**: *sacred*. Cp. *Fr.* 304 ἁγνοῦ νάματος. — **εὔποτον ῥέος**: ὕδωρ τὸ Νείλου νόσοις ἄθικτον

οὗτός σ' ὁδώσει τὴν τρίγωνον ἐς χθόνα
Νειλῶτιν, οὗ δὴ τὴν μακρὰν ἀποικίαν,
Ἰοῖ, πέπρωται σοί τε καὶ τέκνοις κτίσαι.
τῶν δ' εἴ τί σοι ψελλόν τε καὶ δυσεύρετον,
ἐπανδίπλαζε καὶ σαφῶς ἐκμάνθανε·
σχολὴ δὲ πλείων ἢ θέλω πάρεστί μοι.

ΧΟΡΟΣ

εἰ μέν τι τῇδε λοιπὸν ἢ παρειμένον
ἔχεις γεγωνεῖν τῆς πολυφθόρου πλάνης,
λέγ'· εἰ δὲ πάντ' εἴρηκας, ἡμῖν αὖ χάριν
δὸς ἥνπερ αἰτούμεσθα, μέμνησαι δέ που.

ΠΡΟΜΗΘΕΥΣ

τὸ πᾶν πορείας ἥδε τέρμ' ἀκήκοεν·
ὅπως δ' ἂν εἰδῇ μὴ μάτην κλύουσά μου,
ἃ πρὶν μολεῖν δεῦρ' ἐκμεμόχθηκεν φράσω,

(*Suppl.* 561), γλυκὺ δὲ πινόμενον ἦν καὶ ψυχρὸν ἐν μέτρῳ τῆς ἡδονῆς (Achil. Tatius 4. 18).

813. **τρίγωνον**: *triangular*, τὸ καλεόμενον Δέλτα (Hdt. 2. 13).

814. **δή**: *at length.* Cp. 848. — **μακράν**: *distant.*

816. **τῶν**: demonstrative. See on 234. — **ψελλόν**: *lisping* = *indistinct* = *unintelligible* (more clearly defined by δυσεύρετον). Cp. 833, *Fr.* 536 ψελλόν ἐστι καὶ καλεῖ τὴν ἄρκτον ἄρτον, Aristotle, *Metaph.* 1. 4 ἃ ψελλίζεται λέγων ὁ Ἐμπεδοκλῆς.

817. Iterative, hence *pres.* imperatives. — **ἐπανδίπλαζε**: with apocope, freq. in Aeschylus.

819. **παρειμένον**: *omissum.*

822. *Grant the favor asked — thou hast not forgotten, I am sure.* The paratactic constr. is conversational. — **αἰτούμεσθα**: Ep. ending, freq. in Att., but never in prose.

823. **τὸ πᾶν πορείας** : = τὸ πάσης τῆς πορείας. See on 1.

824. **ὅπως ἄν**: first occurs in Aesch. (*Suppl.* 233). See on 10. GMT. 328.

τεκμήριον τοῦτ' αὐτὸ δοὺς μύθων ἐμῶν.
ὄχλον μὲν οὖν τὸν πλεῖστον ἐκλείψω λόγων,
πρὸς αὐτὸ δ' εἶμι τέρμα σῶν πλανημάτων.
ἐπεὶ γὰρ ἦλθες πρὸς Μολοσσὰ γῆς πέδα,
τὴν αἰπύνωτόν τ' ἀμφὶ Δωδώνην, ἵνα
μαντεῖα θᾶκός τ' ἐστὶ Θεσπρώτου Διὸς
τέρας τ' ἄπιστον, αἱ προσήγοροι δρύες,
ὑφ' ὧν σὺ λαμπρῶς κοὐδὲν αἰνικτηρίως
προσηγορεύθης ἡ Διὸς κλεινὴ δάμαρ

826. **τεκμήριον**: *proof* (positive); *σημεῖον* (842), *sign* (merely); *παράδειγμα*, *proof* (illustrative), hence often *warning* (old Eng. *ensample*).

827. Prometheus omits the journey from Argos to Dodona. The recital would have been too long and tedious. Moreover, if he had represented her as passing to Europe by the Thracian Bosporus, he would have contradicted the tradition which he follows in the *Supplices* that she crossed here from Europe to Asia.

830. **αἰπύνωτον**: *steep-backed*, *i.e.* with lofty ridges on all sides. Dodona was in Mt. Tomarus. — **ἀμφί**: cp. 1029.

831. **Θεσπρωτοῦ**: Dodona was originally Thesprotian, later Molossian. Cp. Eur. *Phoen.* 982 Θεσπρωτὸν οὖδας . . . σεμνὰ Δωδώνης βάθρα.

832. *And that incredible portent of the talking oaks.* — **αἱ προσήγοροι δρύες**: "the talking oaks" of both poetry and religion have played a great part in the world's literature from Homer to Schiller and Tennyson. Cp. ξ 328 ἐκ δρυὸς ὑψικόμοιο Διὸς βουλὴν ἐπακοῦσαι, Soph. *Tr.* 171 ὡς τὴν παλαιὰν φηγὸν αὐδῆσαί ποτε, 1168 πολυγλώσσου δρυός, Luc. *Amor.* 31 ἡ ἐν Δωδώνῃ φηγὸς . . . ἱερὰν ἀπορρήξασα φωνήν, Seneca, *Her. Oet.* 1475 quercus fatidica. — In the Iliad the Σελλοί interpret the oracle from the rustling of the leaves; later the priestesses called Πελειάδες. The cult was of great antiquity, being a survival of the primitive tree worship.

833. **λαμπρῶς κτέ.**: *in language clear and riddle-free*)(the obscure words of the oracles. — Cf. *Eum.* 797 ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια.

834. **ἡ**: the art., as with **καλεῖν**, **ἀποκαλεῖν**, in direct address. Cp. Xen. *An.* 6. 6. 7 ἀνακαλοῦντες

μέλλουσ' ἔσεσθαι — τῶνδε προσσαίνει σέ τι; —
ἐντεῦθεν οἰστρήσασα τὴν παρακτίαν
κέλευθον ἦξας πρὸς μέγαν κόλπον Ῥέας,
ἀφ' οὗ παλιμπλάγκτοισι χειμάζῃ δρόμοις·
χρόνον δὲ τὸν μέλλοντα πόντιος μυχός,
σαφῶς ἐπίστασ', Ἰόνιος κεκλήσεται,
τῆς σῆς πορείας μνῆμα τοῖς πᾶσιν βροτοῖς.
σημεῖά σοι τάδ' ἐστὶ τῆς ἐμῆς φρενὸς
ὡς δέρκεται πλέον τι τοῦ πεφασμένου.

τὸν προδότην, Ar. *Av.* 665 ἡ Πρόκνη, ἔκβαινε καὶ σαὐτὴν ἐπιδείκνυ τοῖς ξένοις, Luc. *D.D.* 14. 20 πρόσθι ἡ Ἀθηνᾶ.

835. **τῶνδε προσσαίνει σέ τι;** parenthetical: "does aught of this awake a thrill in thee?"

836. **οἰστρήσασα**: *stung.*

837. **μέγαν κόλπον Ῥέας**: the Ionian Sea (Adriatic), anciently called the Gulf of Rhea, and the Sea of Cronus. Cp. 840, Verg. *Aen.* 3. 211 Ionio in Magno, Tsetzes on Lycophr. 630 πρότερον γὰρ Κρόνιος καὶ Ῥέας κόλπος ἐλέγετο, εἶτα Ἰόνιος . . . ἀπὸ τῆς Ἰοῦς. This is up to the standard of most Greek etymologies, which rise little above that of Molière's learned doctor ("*bonnet* — cela vient de *bonum est*") — the first vowel of Ἰώ is long, of Ἰόνιος, short.

838. *Wherefrom in back-wandering course thou art driven tempest-tossed.* — **παλιμπλάγκτοισι**: from the sea to the interior toward the Scythian Ocean. — **χειμάζῃ**: as in 563. Pres. tense, since it is the last part of the journey from Argos.

839. **χρόνον τὸν μέλλοντα**: *tempus futurum* (the grammatical phrase as well as the temporal).

841. *In lasting record of thy course.*

843. *Discerneth more than to the eye appears.* — **δέρκεται**: *sc.* ἡ φρήν (νοῦς ὁρᾷ καὶ νοῦς ἀκούει). Cp. *Cho.* 847 φρέν' ὠμματωμένην, *Eum.* 104 εὕδουσα γὰρ φρὴν ὄμμασιν, *Ag.* 287 βριζούσης φρενός (*the mind sleeping*), Cic. *Or.* 48 mentis oculis uidere, *Chanouns Yemannes Tale* 13346 "If that youre yghen can nought seen aright | Loke that youre mynde lakke nought his sight," Dekker, *Old Fort.* 3. 1 "O bid thy soul | Lift up her intellectual eyes," Beddoes, *Alfarabi* "the bright thought of an eye." Coleridge speaks of cleverness as "the brain of the hand." — **τοῦ πεφασμένου**: = τοῦ φανεροῦ.

τὰ λοιπὰ δ' ὑμῖν τῇδέ τ' ἐς κοινὸν φράσω,
ἐς ταὐτὸν ἐλθὼν τῶν πάλαι λόγων ἴχνος.
ἔστιν πόλις Κάνωβος ἐσχάτη χθονὸς
Νείλου πρὸς αὐτῷ στόματι καὶ προσχώματι·
ἐνταῦθα δή σε Ζεὺς τίθησιν ἔμφρονα
ἐπαφῶν ἀταρβεῖ χειρὶ καὶ θιγὼν μόνον.

844. ἐς κοινόν: to the question of the nymphs (785) as well as to Io.

845. *Going into the same track of the words of old* (the recent past, as in *Ag.* 587), *i.e.* "returning to the track of my former story" (815), or, as the orators would say, **ἐκεῖσ' ἐπάνειμι ὅθεν ἐξέβην** ("where my speech broke off").

846. ἔστιν πόλις: in Ep. fashion. So the Lat. poets (*est locus*). — **Κάνωβος**: founded by Menelaus. Such anachronisms are common in the poets. As Goethe says: "den Poeten bindet keine Zeit" (*Faust* 2. 868), and elsewhere, "Die Ilias wie die Odyssee, die sämmtlichen Tragiker, und was uns von wahrer Poesie übrig geblieben ist, lebt und athmet nur in Anachronismen." — **ἐσχάτη χθονός**: *uttermost part of the earth.*

847. The παρονομασία is not intentional. — **Νείλου**: called by Homer Αἴγυπτος. — **προσχώματι**: *deposit*, i.e. *silted bar*.

848. ἐνταῦθα δή: see on 814. — **σὲ Ζεύς**: see on 255. — **τίθησιν ἔμφρονα**: *restores thee to thy mind* (praesens propheticum). Cp. 109, 171, 211. The details, being unnecessary, are omitted. Nothing is said about the restoration of her form; but the "uultus capit illa priores | fitque quod ante fuit" (Ov. *Met.* 1. 738) is implied. Nothing is said about her impregnation by the breath and touch of Zeus (*Suppl.* 18); but we might infer that **ἐφάπτωρ χειρὶ φιτύει γόνον** (*Suppl.* 312) from the phrase in 850. Cp. 834.

849. *With but the touch and gentle pressure of the hand.* — **ἐπαφῶν**: *laying his hand on*, selected purposely to explain the name Epaphus (851) = prose **ψαύων, ἐφαπτόμενος**. Cp. *Suppl.* 314 **Ἔπαφος ἀληθῶς ῥυσίων** (= **ἐφάψεων**) **ἐπώνυμος**, 45 **ἐξ ἐπιπνοίας Ζηνὸς ἔφαψιν . . . Ἔπαφόν τ' ἐγέννασεν.** — **θιγὼν μόνον**: reënforcing the idea in **ἐπαφῶν** by a more familiar tragic word. Cp. *Job* 3. 25 "For the thing which I greatly feared is come upon me and that which I was afraid of is

850 ἐπώνυμον δὲ τῶν Διὸς γεννημάτων
τέξεις κελαινὸν Ἔπαφον, ὃς καρπώσεται
ὅσην πλατύρρους Νεῖλος ἀρδεύει χθόνα·
πέμπτη δ' ἀπ' αὐτοῦ γένναπεντηκοντάπαις
πάλιν πρὸς Ἄργος οὐχ ἑκοῦσ' ἐλεύσεται

come unto me," *Isaiah* 45. 20 "Assemble ourselves and come," 52. 13 "He shall be exalted and extolled and be very high."

850. *Taking his name from the manner of Zeus's gendering* (γεννημάτων = γεννήσεως).

851. **τέξεις**: so 869. The mid. is commoner (768). — **κελαινὸν Ἔπαφον**: *swarthy Touchborn*. Cp. Ap. Rhod. 2. 13 τὴν ἀρχαῖαν μορφὴν ἀπολαβοῦσα γεννᾷ Ἔπαφον. — **καρπώσεται**: *shall pluck the fruit of, i.e.* it shall be his, "to have and to hold" in fee-simple.

852. *Of all that land the Nile wide-flowing watereth.* — **πλατύρρους**: *with broad-spreading flood* (the uncontracted form in *Fr.* 27 χειμάρροον). — **ἀρδεύει**: = commoner ἄρδει.

853 ff. Euripides alludes to the crime of the Danaids (*Hec.* 886, *H.F.* 1016). No mention is made of their punishment in the lower world before Plato, *Axiochus* 371 E. See Bonner, *Transactions of Amer. Phil. Assoc.* 31. 27 ff. The most complete account of Danaus and his daughters is found in the Bibliotheca ascribed to Apollodorus (2. 1). — Aeschylus had not formulated any definite ideas about the connection between Argos under Inachus and under Pelasgus. In the *Supplices* the king of Argos is in the second generation from Gê, in spite of the fact that the Danaids are fifth from Epaphus and seventh from Inachus. Cp. Eur. *Fr.* 230 Δαναὸς ὁ πεντήκοντα θυγατέρων πατὴρ | Νείλου λιπὼν κάλλιστον ἐκ γαίας ὕδωρ, | ὃς ἐκ μελαμβρότοιο πληροῦται ῥοὰς | Αἰθιοπίδος γῆς, ἡνίκ' ἂν τακῇ χιὼν | τέθριππ' ἔχοντος ἡλίου κατὰ χθόνα, | ἐλθὼν ἐς Ἄργος ᾤκισ' Ἰνάχου πόλιν· | Πελασγιώτας δ' ὠνομασμένους τὸ πρὶν | Δαναοὺς καλεῖσθαι νόμον ἔθηκ' ἀν' Ἑλλάδα. — **πέμπτη**: see on 774.

854. **οὐχ ἑκοῦσα**: *perforce* (*i.e.* φεύγουσα γάμον ἀνεψιῶν, *fleeing the proffered marriage of their cousins*). — **ἐλεύσεται**: Ep., only here and *Suppl.* 522, Soph. *O.C.* 1206, *Tr.* 595; = Att. prose and poetry εἶσι (325); never in Euripides; in Lys. 22. 11 ἐλεύσεται is a copyist's error.

θηλύσπορος, φεύγουσα συγγενῆ γάμον
ἀνεψιῶν· οἳ δ' ἐπτοημένοι φρένας,
κίρκοι πελειῶν οὐ μακρὰν λελειμμένοι,
ἥξουσι θηρεύοντες οὐ θηρασίμους
γάμους, φθόνον δὲ σωμάτων ἕξει θεός·
Πελασγία δὲ δέξεται θηλυκτόνῳ

855. **συγγενῆ** : almost = *συγγενῆ ὄντα* (causal).

856. **ἐπτοημένοι φρένας**: *heart-frenzied with passion.* The idea is not "fear" (as in *Cho.* 535), but "Ces bouillants mouvements, | Ces ardeurs de jeunesse et ces emportements" (Molière, *L'Étourdi* 4. 3). As Hesych. says: *πτοιᾶσθαι λέγεται τὸ παρορμᾶσθαι πρὸς τὰ Ἀφροδίσια.* So Amphitryo *ἀφίκετο ὅνδε δόμονδε*, but had no desire to look about him *πρὶν ἧς ἁλόχου ἐπιβήμεναι εὐνῆς· τοῖος γὰρ κραδίην πόθος αἴνυτο* (Hes. *Scut. Her.* 40), *τῆς δὲ φρένας ἐπτοίησεν Κύπρις* (Ap. Rhod. 1. 1232), *ἔρωτι δ' αὐτὸς ἐπτοάθης* (Eur. *I.A.* 587). Cp. Plato, *Protag.* 310 D *τὴν πτοίησιν, ardor* (of the excitable young Hippocrates), *Phaedo* 68 C *τὸ περὶ τὰς ἐπιθυμίας μὴ ἐπτοῆσθαι*, Sappho 2. 5 *τό μοι μὰν καρδίαν ἐν στήθεσιν ἐπτόασεν* ("stirs the troubled heart in my breast to tremble").

857. 'Hawks swooping close on doves.' The (poetic) omission of *ὡς* metaphorizes the simile. The same figure of the same incident recurs in *Suppl.* 223. Cp. *Lamentations* 3. 52 "Mine enemies chased me sore, like a bird," X 139 *ἠύτε κίρκος ὄρεσφιν . . . οἴμησε μετὰ τρήρωνα πέλειαν* (*swoops down upon a trembling dove*). — **πελειῶν**: an extension of the use of the gen. of comparison.

858. The only plausible reason for the Danaids' rejection of the offer of marriage is the *mores* of the Egyptians, their violence and their licentiousness. There is no allusion (as Hartung, Schwerdt, Günther, Bevan, and others think) to a consanguineous marriage. Many an Athenian could have said of his wife (in the phraseology of Sir Toby Belch), "Am not I consanguineous? Am not I of her blood?"

859. **φθόνον σωμάτων ἕξει**: = *φθονήσει αὐτοῖς τῶν σωμάτων*, shall begrudge them their bodies, *i.e.* deny them the pleasure of that love (856), refuse them the enjoyment of the marriage-bed (862).

860 f. Thucydidean terseness

Ἄρει δαμέντων νυκτιφρουρήτῳ θράσει.
γυνὴ γὰρ ἄνδρ' ἕκαστον αἰῶνος στερεῖ,
δίθηκτον ἐν σφαγαῖσι βάψασα ξίφος·
τοιάδ' ἐπ' ἐχθροὺς τοὺς ἐμοὺς ἔλθοι Κύπρις.
μίαν δὲ παίδων ἵμερος θέλξει τὸ μὴ

and tenseness: *Pelasgia shall receive them* (afford them a home), *when by woman-deed of murder slain their lords lie low in death by night-waking boldness* (in the watches of the night boldly put to death by those they have pursued, women though they are). "The blood-choaked curse of him who dies in bed | By torch-light, with a dagger in his heart" (Beddoes, *Alfarabi*). Wecklein's interpretation (δέξεται, *sc.* αὐτούς) and Bevan's ("Pelasgic earth shall cover them") are incorrect. Soph. *Tr.* 803 and Eur. *Hel.* 58 are not parallel. — **Πελασγία**: Argos in the narrower, Peloponnesus in the wider, sense. Cp. Eur. *Suppl.* 367 μεγάλᾳ Πελασγίᾳ καὶ κατ' Ἄργος. Many names, with their belongings, were brought into the Peloponnesus by the early Dorian settlers; hence Argos = Peloponnesus and Argives = Hellenes. — **δαμέντων**: *sc.* τῶν ἀνεψιῶν (a peculiarly Aeschylean gen. abs.). Cp. *Ag.* 1421 f. λέγω δέ σοι . . . ὡς παρεσκευασμένης . . . νικήσαντ' ἐμοῦ | ἄρχειν. GMT. 848; HA. 972 a. — **νυκτιφρουρήτῳ**: *night-guarding* (act. like ναρθηκοπλήρωτον 109), *i.e.* 'in their desperation watched their opportunity by night'; more elevated, more dignified than the ordinary νυκτίφρουρος. Cp. ἀφόβητος) (ἄφοβος. For the dat. cp. 55, 147.

862. αἰῶνος: *life.*

863. *Dyeing deep the two-edged glaive in his heart's blood.* Cp. Soph. *Ai.* 95 ἔβαψας ἔγχος εὖ. — **ἐν σφαγαῖσι**: = ἐν φόνῳ, not *in iugulo*, as Ruhnken, Blomf., Bevan, S.–W., and L. & S. explain. The examples cited prove nothing. In Eur. *Or.* 291 the noun (εἰς σφαγάς) is plur. and proleptic — the sword is red with blood as a result of the blow (ὦσαι). In our passage βάψασα (*submerging, dyeing*) determines the meaning. Cp. σφάζειν = *trucidare*. See App.

864. Hostibus eueniant conuiuia talia nostris (Ov. *Her.* 15. 217). — **τοιάδε**: see on 255. — **ἐχθρούς**: subst. See on 120.

865 f. *But one of the maidens love's sweet pangs will constrain to spare her mate.* — **μίαν**: Hypermnestra. Cp. Hor. *Od.* 3. 11. 33 una de multis face nuptiali

κτεῖναι σύνευνον, ἀλλ' ἀπαμβλυνθήσεται
γνώμην· δυοῖν δὲ θάτερον βουλήσεται,
κλύειν ἄναλκις μᾶλλον ἢ μιαιφόνος·
αὕτη κατ' Ἄργος βασιλικὸν τέξει γένος.
μακροῦ λόγου δεῖ ταῦτ' ἐπεξελθεῖν τορῶς.
σπορᾶς γε μὴν ἐκ τῆσδε φύσεται θρασὺς

digna. — **θέλξει τὸ μή**: see on 236. — **σύνευνον**: Lynceus. — **ἀπαμβλυνθήσεται γνώμην**: *will be heart-blunted, i.e.* the longing in her heart will blunt the edge of her resolve. Cp. Soph. *O.T.* 688 καταμβλύνεις κέαρ, Tennyson, *Enid* "disedge | The sharpness of that pain about her heart," *Holy Grail* "A fervent flame of human love which, being rudely blunted, glanced," *In Mem.* 93. 1 "she felt so blunt at the heart." For the acc. cp. the loose Eng. cpds. "brain-dizzy," "soul-stricken," "tongue-tied," "soul-chaste," with such phrases as "griping at the heart . . . pain in the head . . . queasy and sick at stomach," "pure at heart and sound in head," "fray'd i' the knees, and out at elbow, and bald o' the back, and bursten at the toes, and down at heels" (Tennyson). In the earlier and later periods the prep. was used in Greek as in Eng. ("in the thigh" = κατὰ μηρόν).

867. 'Will choose rather the lesser evil.' — **βουλήσεται**: βούλομαι only here, 927, and *Pers.* 215; only once in Pindar. Eur. used βούλεσθαι for the loftier ἐθέλειν.

868. 'The blush of shame upon her cheeks rather than the blush of blood upon her hands.' Cp. Ov. *Her.* 14. 8 non piget inmunes caedis habere manus. — **κλύειν**: serves as a pass. of λέγειν, καλεῖν, ὀνομάζειν. The Greek prefers an intr. in the act. to a trans. in the pass. (ἐκπίπτειν, ἀποθνήσκειν, μανθάνειν). — **ἄναλκις**: *ignava*, Homeric = prose κακή. — **μιαιφόνος**: *bloodthirsty*.

869. **βασιλικὸν γένος**: *a royal line*. See on 774.

870. 'Time fails to trace the sequel clearly in detail.' — **ἐπεξελθεῖν**: ordinary law term for *prosecute*; here = the commoner (prose) διεξελθεῖν. Cp. 874.

871 ff. Heracles was well known everywhere. He was never introduced into real tragedy, except where he was accidentally associated with some other legend, until Euripides boldly made him the chief char-

τόξοισι κλεινὸς ὃς πόνων ἐκ τῶνδ' ἐμὲ
λύσει. τοιόνδε χρηστμὸν ἡ παλαιγενὴς
μήτηρ ἐμοὶ διῆλθε Τιτανὶς Θέμις·
875 ὅπως δὲ χὤπη, ταῦτα δεῖ μακροῦ λόγου
εἰπεῖν, σύ τ' οὐδὲν ἐκμαθοῦσα κερδανεῖς.

ΙΩ

ἐλελεῦ, ἐλελεῦ,
ὑπό μ' αὖ σφάκελος καὶ φρενοπλῆγες
μανίαι θάλπουσ', οἴστρου δ' ἄρδις

acter in one of his greatest plays. — **γὲ μήν**: *at all events*.

872. **κλεινός**: substantivized (with *θρασύς* as limiting adj.).

875. "Tedious it were to tell and harsh to hear" (*Taming of the Shrew* 3. 2). — **ὅπως δὲ χὤπη**: *in what way and manner* (including all the details). The interest of the audience is roused for the second play of the trilogy.

877–886. "Aux caprices abandonné | J'errois d'un esprit forcené, | La raison cedant à la rage: | Mes sens, des desirs emportez, | Flottoient, confus, de tous costez, | Comme un vaisseau parmy l'orage" (Marthurin Régnier). Seized by a new transport, which the verses of Aeschylus depict with marvelous power, Io departs as she had come. This is the only example in Aeschylus of closing anapaests spoken by an actor in the middle of the play (one case in Soph. — *Ant.* 929–943). Only here and *Suppl.* 625 do closing anapaests consist of a single system.

877 f. *Eleleu! Eleleu! That spasm again and the brain-smiting frenzy, they burn; and the dart unforged of the fire, it stabs.* The sounds for lamentation in many languages resemble *eleleu: ai le nu* (Phoenician), *lulululu* (Egyptian), *ululare, lele* (Servian), *lelo* (Basque), *αἴλινος* (*Ag.* 159). ἐλελεῦ is also used as a war-cry (Ar. *Av.* 364). — **ὑπό**: tmesis (with *θάλπουσι*). So the beginning of the strophe which Io sings (574). — **σφάκελος**: here of the disorder of the brain, in 1045 of the tumult of the elements. Cp. Eur. *Hipp.* 1351 *κατὰ δ' ἐγκέφαλον πηδᾷ σφάκελος*. — **μανίαι**: *furiae, attacks of madness* (re-

χρίει μ᾽ ἄπυρος·
κραδία δὲ φόβῳ φρένα λακτίζει.
τροχοδινεῖται δ᾽ ὄμμαθ᾽ ἑλίγδην,
ἔξω δὲ δρόμου φέρομαι λύσσης
πνεύματι μάργῳ, γλώσσης ἀκρατής·

enforced by φρενοπλῆγες). — **θάλπουσι**: so over Cassandra the prophetic frenzy comes οἷον τὸ πῦρ (*Ag.* 1256). Cp. Soph. *Tr.* 1082 ἔθαλψεν ἄτης σπασμός. — **ἄρδις**: *point* (of a goad).

880. **ἄπυρος**: the adj. corrects the subst. and brings it within the range of reality. Cp. *Sept.* 82 ἄναυδος ἄγγελος (the cloud of dust announcing the approach of troops), μέλος ἄλυρον (of birds), "Thou drunken, but not with wine" (*Isaiah* 51. 21), "rayo sin llama" (Calderon), *bolt without flash* (the fiery steed).

881 f. *My heart with fright at my ribs doth knock.* Cp. *Macbeth* 1. 3 "And make my seated heart knock at my ribs," *Cho.* 165 ὀρχεῖται δὲ καρδία φόβῳ. But the knocking is not always from fear: "Del corazon, que por verlo | Llama al pecho," *of the heart which knocks at my bosom to see him* (Calderon), "There is no woman's sides | Can bide the beating of so strong a passion" (*Twelfth Night* 2. 4) — **φρένα**: = διάφραγμα, as in 361.

882. *Mine eyeballs whirl round and round wild.*

883 f. *I am borne out of my course by a wild gust of madness, my tongue I cannot control.* Cp. Ennius, *An.* 208 quo uobis, mentes, rectae quae stare solebant | antehac dementes sese flexere uiai? *Ag.* 1245 ἐκ δρόμου πεσὼν τρέχω· φέρουσι γὰρ νικώμενον φρένες δύσαρκτοι, Plato, *Crat.* 414 B ἐκτὸς δρόμου φερόμενον. The metaphor is from chariot racing — *e curriculo decidi*, i.e. *a recta via declinavi.* — **λύσσης**: *rabies.*

884. **πνεύματι μάργῳ**: Ep. sudden shift of metaphor (from chariot to ship), or, perhaps, the racing term is merely applied to "un vaisseau parmy l'orage" — heavy winds hinder the sailor from sailing a straight course. The Erinyes and Lyssa are not the same; the latter is a mere personification, the former dread deities, moral powers. In the *Hercules Furens* Lyssa rides in a chariot to which Heracles is harnessed. So in *Hipp.* 237 the nurse wishes to know what god *draws back the bridle on* Phaedra. — The underlying mean-

885 θολεροὶ δὲ λόγοι πταίουσ' εἰκῇ
στυγνῆς πρὸς κύμασιν ἄτης.

ing of μάργος is 'unprincipled greed for sensual enjoyment.' Cp. μαργίτης (trag. μωρός, μωρία, freq. of sensuality), γαστὴρ μάργη (σ 62), μαργαίνειν ἐπὶ θεοῖσι (of Diomed's wild war-thirst). — γλώσσης ἀκρατής: cp. Lucret. 3. 453 claudicat ingenium, delirat lingua, Theogn. 503 γλώσσης οὐκέτ' ἐγὼ ταμίης ἠμετέρης.

885 f. *And my turbid words fall in confusion against the dark billows of frenzy.* The mixture of metaphors has caused many to misunderstand these verses. θολεροί agrees grammatically with λόγοι, but really refers to the maiden's φρένες διάστροφοι (673, cp. φρενοπλῆγες 878), to the *darkened* state of her soul. With her reason beclouded Io's λόγοι naturally πταίουσ' εἰκῇ — groping in the dark, as it were, they *stumble*. κύματα ἄτης to a Greek is scarcely more than "fits of madness," or "gusts of fury" to an American. The idea of θολός (*mud*) is totally foreign to the conception of κύμασιν here — the waves of delirium do not *stir up* turbid words, the billows of the deep do not toss up mud. Cp. Hdt. 4. 53 ῥέει τε καθαρὸς παρὰ θολεροῖσι, Soph. *Ai.* 206 f. Αἴας θολερῷ | κεῖται χειμῶνι νοσήσας, *Ajax in a turbid stream of woe lies stricken*, 2 *Hen. VI*, 3. 2 "My tongue should stumble." Cp. 926.

887–906. The peaceful meditations of the chorus form a happy contrast with the θολεροὶ λόγοι of Io. For the dactylo-epitritic rhythms see on 526.

887–893. *The third stasimon.* 'Wise was he, oh, wise in sooth was he, who first in his heart conceived, then delivered this truth: to wed in one's own estate is better far — to match with those in luxury reared, or exalted in pride of birth, the humble and poor should never desire.' Eustathius says (on I 399) οὐ πρῶτος Αἰσχύλος εἶπεν, ὡς τὸ κηδεύειν κτέ. . . . τουτέστιν ἄριστόν ἐστιν ἑκάστῳ τὴν αὐτῷ ἐοικυῖαν λαμβάνειν καὶ μὴ τῶν ὑπερκόμπων γάμων ἐρᾶν, ἀλλὰ πρῶτος Ὅμηρος καὶ αὐτὸ ἐν τοῖς κατὰ τὸν Ἀχιλλέα ἐδίδαξε. Pittacus bade one, who asked him whether he should wed above his rank, observe some boys who were engaged in spinning tops and crying τὰν κατὰ σαυτὸν ἔλα. Pindar says (*P.* 2. 64) χρὴ δὲ καθ' αὑτὸν αἰεὶ | παντὸς ὁρᾶν μέτρον | εὐναὶ δὲ παράτροποι (*unlawful couchings*) ἐς κακότατ' ἀθρόαν | ἔβαλον, and Euripides affirms that the wise avoid unequal matches (*Fr.* 243) κῆδος καθ' αὑτὸν τὸν σοφὸν κτᾶσθαι χρεών. Cp.

ΧΟΡΟΣ

στροφή

ἦ σοφὸς ἦ σοφὸς ὅς
πρῶτος ἐν γνώμᾳ τόδ' ἐβάστασε καὶ γλώσσᾳ διεμυθολόγησεν,
ὡς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῷ,
καὶ μήτε τῶν πλούτῳ διαθρυπτομένων
μήτε τῶν γέννᾳ μεγαλυνομένων

Ov. *Her.* 9. 32 si qua uoles apte nubere, nube pari.

888. **ἐβάστασε**: "hefted," then *weighed* — always of a burden in Homer. So "tote" = lift a dead weight (*pondus*, whence *ponder*). The original meaning occurs in 1019. In the *Septuagint* the noun means *porter*. Cp. Ar. *Thesm.* 438 πάσας δ' ἰδέας ἐξήτασεν, | πάντα δ' ἐβάστασεν φρενί. Latin *volvit*, Eng. *revolved*, are figures from a different sphere. Cp. Chaucer's "rollid up and down," Molière's "je roule en ma tête" (*L'Étourdi* 3. 1).

889. **γλώσσᾳ διεμυθολόγησεν**: *gave utterance in speech*)(ἐν γνώμᾳ ἐβάστασε.

890. *To contract an alliance in keeping with his rank.* — "How dangerous it is | For any man to prease beyond the place | To which his birth, or means of knowledge ties him" (Chapman, *Revenge of Bussy* 3. 1). — **ὡς**: = colon and quotation marks. Real hypotaxis in paratactic form (first ex. in Hdt. 2. 115) occurs in no other language — apparent examples are only imitations. This construction marks the transition from oratio recta to the younger form of oratio obliqua (here felt as an indir. statement). So Sanskrit *yad* (ὅ) and *yathā* (ὡς). — **καθ' ἑαυτόν**: *in one's own sphere*. — **ἀριστεύει**: = ἄριστόν ἐστι.

891. **τῶν πλούτῳ διαθρυπτομένων**: "The good Greek moralist says of them: 'Is a man proud of greatness, or of riches?'" (Chapman). — **γέννᾳ**: prose γένει. The Greeks recognized the dangers of riches: δάμναται δὲ (*sc.* πλοῦτος) βροτείαν φρένα (Pind. *Fr.* 85), φλεόντων δωμάτων ὑπέρφευ . . . οὐ γὰρ ἔστιν ἔπαλξις πλούτου πρὸς κόρον ἀνδρὶ (*Ag.* 377 ff.), κακόν τι παίδευμ' ἦν ἄρ' εἰς εὐανδρίαν | ὁ πλοῦτος ἀνθρώποισιν αἴ τ' ἄγαν τρυφαί (Eur. *Fr.* 55). Cf. "And deeme them roote of all disquietnesse. | Infinite mischiefes of

ὄντα χερνήταν ἐραστεῦσαι γάμων.

ἀντιστροφή

μήποτε μήποτέ μ', ὦ
895 ⟨πότνιαι⟩ Μοῖραι, λεχέων Διὸς εὐνάτειραν ἴδοισθε
πέλουσαν·
μηδὲ πλαθείην γαμέτᾳ τινὶ τῶν ἐξ οὐρανοῦ·
ταρβῶ γὰρ ἀστεργάνορα παρθενίαν
εἰσορῶσ' Ἰοῦς ἀμαλαπτομέναν
900 δυσπλάνοις Ἥρας ἀλᾱτείαις πόνων.

them doe arize ; | Strife and debate bloodshed and bitternesse" (Spenser, *F.Q.* 2. 7. 12).

892. **μεγαλυνομένων**: obj. gen. with *γάμων*. It is difficult to avoid rhyme in Greek; it is neither sought nor shunned. The purpose of rhyme is to ring out the termination of the period, to help the hearer recognize the end of equalities; but the Greek did not need such assistance.

893. **ἐραστεῦσαι**: *ἅπαξ εἰρημένον*, denominative (*ἐραστὴς εἶναι*) = *ἐρᾶν*.

894-900. 'Never, O never, kind Fate, behold me the consort of Zeus! May never a god descend for my love! For horror I feel at the sight of Io, the maiden that loatheth her lord, crushed 'neath her burden of woe and by Hera condemned to wanderings drear.'

895. **λεχέων Διὸς κτέ.**: *partner of the bed of Zeus*. — **πέλουσαν**: Ep., but also late Ion. and Dor. = prose *οὖσαν*.

896. **πλαθείην γαμέτᾳ τινί**: *come near one as a bridegroom*. Cp. *Gen.* 20. 4 "And Abimelech had not come near her," Bacchyl. 17. 35 *πλαθεῖσα ποντίῳ τέκεν* Ποσειδᾶνι, Eur. *Androm.* 25 *πλαθεῖσ' Ἀχιλλέως παιδί*. — **πλαθείην**: = *πελασθείην*, from poet. *πλάθω*. — **τῶν ἐξ οὐρανοῦ**: = *τῶν οὐρανίων*.

898. **ταρβῶ**: = prose *δέδοικα, φοβοῦμαι*. — **ἀστεργάνορα**: = *στυγάνορα* (724). Cp. 759. — **παρθενίαν Ἰοῦς**: = *παρθένον Ἰώ*.

899. **ἀμαλαπτομέναν**: = *κατατρυχομένην*. Acc. to Hesych. *ἀμαλός* = *ἀσθενής*. Cp. Lycophr. 34 *ἠμάλαψε κάρχαρος* (*sharp-toothed*) *κύων*.

900. **δυσπλάνοις . . . ἀλατείας**: poet. pleonasm (= *ἀλατεῖαι πλή-*

ἐπῳδός

ἐμοὶ δὲ τιόμενος ὁμαλὸς ὁ γάμος ἄφοβος
[οὐ δέδια] μηδὲ κρεισσόνων θεῶν
ἔρως ἄφυκτον ὄμμα προσδράκοι με.
ἀπόλεμος ὅδε γ' ὁ πόλεμος, ἄπορα πόριμος·

ρεις δυστυχίας) — *errores laboriosi Iunonis*. Cp. *βίοτον εὐαίωνα*, Eur. *Hipp.* 960 *δυσαίων βίος*. — **Ἥρας**: subj. gen. — **πόνων**: gen. of material = an adj. = *μοχθηραῖς*.

901–907. 'Wedlock equal I fear not, but honor. May never the gods in love cast their unshunnable glance upon me! That were a war indeed, a battle hard to brunt, a source of resourceless woes! What would become of me? I see not how I could 'scape the purpose of Zeus.'

901. The Greeks generally avoided sibilation: *ἄχαρι καὶ ἀηδὲς τὸ σ, καὶ εἰ πλεονάσειε, σφόδρα λυπεῖ* (Dion. Hal. *De Comp. Verb.* 14). Lasus composed an asigmatic ode. Sometimes, however, the sibilant could be made very effective, as in the sneer of the herald: *πράσσειν σὺ πόλλ' εἴωθας ἥ τε σὴ πόλις* (Eur. *Suppl.* 576), and Medea's hissing hate: *ἔσωσά σ', ὡς ἴσασιν Ἕλλήνων ὅσοι* (476). The comic poet Plato says (30) *ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου*. Cp. 661 ff., 678 ff., Schiller, *Tell* 4. 3 "Das meines nächsten Schusses erstes Ziel | Dein Herz sein sollte." — **ἐμοί**: emphatic. — **τιόμενος**: prose *τιμώμενος*. — **ὁμαλός**: *equal*. — **ἄφοβος**: pass. (but freq. act.).

902. κρεισσόνων: = *μείζους γένους θεῶν*. The nymphs are to the gods *ἐξ οὐρανοῦ* as the *χερνήτης* is to "*τῶν γέννᾳ μεγαλυνομένων*." — **θεῶν ἔρως**: = *θεοὶ ἐρῶντες*, an extension of the Homeric construction (as *μένος, σθένος, βίη Διομήδεος* E 781, very freq. in the *Septem*).

903. ἄφυκτον ὄμμα: acc., because it expresses the content of *προσδράκοι*. The metaphor is from hunting. Cp. *Sept.* 623 *ποδῶκες ὄμμα*, *Fr.* 363 *τό τοι κακὸν ποδῶκες ἔρχεται*.

904. *That were a war that could not be waged* (such a contest is no contest, rightly considered), by reason of the great inequality of the forces engaged. Cp. 919, *Ag.* 408 *ἄτλατα τλᾶσα* (*daring the undareable*), Eur. *H.F.* 1133 *ἀπόλεμον πόλεμον*, where, as here, the subst. is used in the Homeric sense of *contest*. — **ἄπορα πόριμος**: explanatory of **ἀπόλεμος**. Cp. 59. The adj. re-

905 οὐδ' ἔχω τίς ἂν γενοίμαν·
τὰν Διὸς γὰρ οὐχ ὁρῶ
μῆτιν ὅπᾳ φύγοιμ' ἄν.

Prometheus delivered by Heracles

ΠΡΟΜΗΘΕΥΣ

— ἦ μὴν ἔτι Ζεὺς καίπερ αὐθάδης φρενῶν
ἔσται ταπεινός, οἷον ἐξαρτύεται

tains its verbal force (*πορίζειν*), hence the acc. *ἄπορα* (freq. in Aesch.). Cp. Φ 193 *ἀλλ' οὐκ ἔστι Διὶ Κρονίωνι μάχεσθαι.*

905. Opt. with *ἄν* in indir. statement. GMT. 681.

906. Cp. Θ 143 *ἀνὴρ δέ κεν οὔτι Διὸς νόον εἰρύσαιτο,* [Hes.] *O.D.* 105 *οὔτι πη ἔστι Διὸς νόον ἐξαλέασθαι.* — **μῆτιν**: *plan* (= *βουλήν*), Ep., Pind., but in Soph. only *Ant.* 158.

907–1093. *Exodus.*

907 ff. Cp. 167. — **ἦ μήν**: asseverative. With the sentiment, cp. "By God! out of his sete I wil him trice; | When he lest weneth, sonnest schal by-

γάμον γαμεῖν, ὃς αὐτὸν ἐκ τυραννίδος
θρόνων τ' ἄϊστον ἐκβαλεῖ· πατρὸς δ' ἀρὰ
Κρόνου τότ' ἤδη παντελῶς κρανθήσεται,
ἣν ἐκπίτνων ἠρᾶτο δηναιῶν θρόνων.
τοιῶνδε μόχθων ἐκτροπὴν οὐδεὶς θεῶν
δύναιτ' ἂν αὐτῷ πλὴν ἐμοῦ δεῖξαι σαφῶς.
ἐγὼ τάδ' οἶδα χῷ τρόπῳ. πρὸς ταῦτά νυν
θαρσῶν καθήσθω τοῖς πεδαρσίοις κτύποις

falle" (*Monkes Tale* 16011 f.). — **καίπερ αὐθάδης φρενῶν**: *albeit stubborn of soul.* — αὐθάδης = αὐτοράδης = Asiat.-Ion. αὐτώδης — a com. word in the sophistic period; rare in the orators; used less and less by the comic poets, and finally vanishes. Plato employs the tragic diction; in Aristotle the word has only one meaning (an exaggerated σεμνός); in later writers merely = αὐθέκαστος ("a plain, blunt man," "one who calls a spade a spade"). — **ταπεινός**: *humilis*; in later Greek *groveling*. — **οἷον** = ὅτι τοιοῦτον. — **ἐξαρτύεται**: *purposeth* = ἑτοιμάζεται.

909. "Barren princes breed danger in their singularity" (Heywood, *Rape of Lucrece* 2. 3), but Zeus's danger lies in his productivity. — **γαμεῖν**: *ducere*, γαμεῖσθαι = *nubere*. English is not so explicit. Cp. "But shall she marry him? No. How then? Shall he marry her?" (*Two Gent. of Ver.* 2. 6).

910. **θρόνων**: the plur. in trag. when used fig., otherwise sing. or plur. Cp. 228. The *pluralis maiestatis* is freq. in poetry, common in Greek, but commoner in Latin. GS. 52. — **ἄιστον**: factitive pred. (= ὥστ' ἄιστον εἶναι). See on 151. Cp. 233. — **πατρός**: subj. gen., "the curse Cronus muttered in his fall."

911 f. The alliteration, assonance, cumulation of adverbs, and repetition of θρόνων (*the very seat he now enjoys*) all lend bitter emphasis to the utterance.

915. **ᾧ τρόπῳ**: *sc.* Ζεὺς οἷός τε ἔσται ἐκτροπὴν εὑρεῖν. — **πρὸς ταῦτα**: *facing* (i.e. *in view of*) *this* = *therefore*. So 992, 1030, 1043. — The feeling is assurance, triumph, scorn, defiance, "And a firm will — triumphant where it dares defy" (Byron, *Prometheus*).

916 f. *Let him in calm assurance sit him down, fixing his faith on the deafening crash reverberating in the sky, and in*

πιστὸς τινάσσων τ' ἐν χεροῖν πύρπνουν βέλος.
οὐδὲν γὰρ αὐτῷ ταῦτ' ἐπαρκέσει τὸ μὴ οὐ
πεσεῖν ἀτίμως πτώματ' οὐκ ἀνασχετά·
τοῖον παλαιστὴν νῦν παρασκευάζεται
ἐπ' αὐτὸς αὑτῷ, δυσμαχώτατον τέρας·
ὃς δὴ κεραυνοῦ κρείσσον' εὑρήσει φλόγα,
βροντῆς θ' ὑπερβάλλοντα καρτερὸν κτύπον·

his hands the fire-breathing thunder-stone high-poised. — **καθήσθω**: the cpd. in its original sense, to denote the monarch's feeling of security (firmly seated on his throne). Cp. 313. — **πεδαρσίοις**: see on 269. — **πιστός**: act. = **πεποιθώς**. So Soph. *O.C.* 1031 ἔσθ' ὅτῳ σὺ πιστός. — **ἐν χεροῖν**: the prep. lends color, makes the expression more plastic. This local use was commoner in the early period. — **πύρπνουν**: see on 359, 852. Cp. **ἀντίπνουν** in 1087, but **πυρπνόου** in 371. — **βέλος**: "And he sent out arrows . . . lightning" (2 *Sam.* 22. 15), "Ye lightnings, the dread arrows of the clouds" (Coleridge, *Mt. Blanc*).

918 f. 'Sayst thou that these shall aught avail against his deep fall into the pit of ruin dishonor'd and disgrac'd? Nay, I tell thee, nay!' The point is lost in the ordinary translation of this **τὸ μὴ οὐ** phrase. Theoretically there is a decade of constructions after verbs of hindering, but practically not so many: **θανεῖν** (Eur. *H.F.* 317), **μὴ κατθανεῖν** (197), **ὥστε μὴ θανεῖν** (326), **τὸ μὴ . . . κακουργεῖν** (Thuc. 3. 1), **τοῦ μὴ κατακαυθῆναι** (Hdt. 1. 86). Examples with the article after *verba promovendi, sumendi et faciundi* are comparatively rare. — **πτώματα**: see on 764.

920. τοῖον: prose **τοιοῦτον**. No connectives are necessary when demonstratives begin a sentence, since they point back to the foregoing statement (often, as here, giving a reason). The **παλαιστής** is not Heracles, but the **παῖδα φέρτερον πατρός** (768).

921. ἐπ' αὐτὸς αὑτῷ: see on 762. — **δυσμαχώτατον τέρας**: *a prodigy* (of strength) *unconquerable* (and not like the overthrown Titans).

922 f. *And he shall find a flame more furious far than Zeus's livid lightning, a deafening crash to drown the thunder's roar.* — The repetition of the grating rasping **κ** produces a peculiarly fright-inspiring effect. Cp. 911. — **βρον-**

θαλασσίαν τε γῆς τινάκτειραν νόσον
925 τρίαιναν, αἰχμὴν τὴν Ποσειδῶνος, σκεδᾷ.
πταίσας δὲ τῷδε πρὸς κακῷ μαθήσεται
ὅσον τό τ' ἄρχειν καὶ τὸ δουλεύειν δίχα.

ΧΟΡΟΣ

σύ θην ἃ χρῄζεις, ταῦτ' ἐπιγλωσσᾷ Διός.

τῆς: gen., like *κεραυνοῦ*, since *ὑπερβάλλουσα* = *κρείσσονα* (after the analogy of *ὑπερφέρειν*, *ὑπερέχειν*, *προέχειν*). Cp. Plato, *Gorg.* 475 C *ὑπερβάλλει τὸ ἀδικεῖν τοῦ ἀδικεῖσθαι*. In 722 we have the accusative.

924. **θαλασσίαν**: with *νόσον* (*sea scourge*). See on 225. — **τινάκτειραν**: for the form cp. 894. — **νόσον**: *pestem.*

925. *Poseidon's trident-spear shall shatter.* — Zeus and Poseidon, rival suitors for the hand of Thetis, were warned by Themis *πεπρωμένον ἦν φέρτερον γόνον ἄν ἄνακτα πατρὸς τεκεῖν πόντιον θεόν, ὃς κεραυνοῦ τε κρέσσον ἄλλο βέλος διώξει χερὶ τριόδοντός τ' ἀμαιμακέτου* (*irresistible*), *Δί' γε μισγομέναν* (Pind. *Isthm.* 7. 60 ff.). Introd. II. 13. 3. In *Suppl.* 218 the trident is called *σημεῖον θεοῦ*. — Aeschylus omits this (irrelevant) part of the legend, though he keeps the part of the prophecy which concerns Poseidon (for rhetorical effect and because the overthrow of Zeus means the dethronement of Poseidon as well). — **τρίαιναν**: the symbol of Poseidon's authority. — **αἰχμή**: fig., as often. Eur. uses *αἰχμή*, *δόρυ*, and *ἔγχος* for *μάχη* and *πόλεμος*.

926. **πταίσας τῷδε**: metaphor from a ship dashing on a rock.

927. *The difference 'twixt sovereignty and servitude.* The articles add to the bitterness. The conjunctions *τὲ καί* (union) seem inconsistent with *δίχα* (*far apart*); but cp. Eur. *Alc.* 528 *χωρὶς τό τ' εἶναι καὶ τὸ μή*, Soph. *O.C.* 808 *χωρὶς τό τ' εἰπεῖν πολλὰ καὶ τὰ καίρια*. *τὲ καί* connects dissimilars as well as similars, forms a group, whether hostile or not.

928. **θήν**: Ep. = *δή* (only example in Att. literature). — **ἃ χρῄζεις**: concrete, where Eng. might use the abstract. There is no word for *will* in classic Greek (*θέλημα* is late); Prometheus responds by *ἃ βούλομαι* (which is not *βουλή*). Cp. *δόγμα* and *ἃ*

ΠΡΟΜΗΘΕΥΣ

ἅπερ τελεῖται, πρὸς δ' ἃ βούλομαι λέγω.

ΧΟΡΟΣ

930 καὶ προσδοκᾶν χρὴ δεσπόσειν Ζηνός τινα;

ΠΡΟΜΗΘΕΥΣ

καὶ τῶνδέ γ' ἕξει δυσλοφωτέρους πόνους.

ΧΟΡΟΣ

πῶς δ' οὐχὶ ταρβεῖς τοιάδ' ἐκρίπτων ἔπη;

ΠΡΟΜΗΘΕΥΣ

τί δ' ἂν φοβοίμην ᾧ θανεῖν οὐ μόρσιμον;

ΧΟΡΟΣ

ἀλλ' ἆθλον ἄν σοι τοῦδ' ἔτ' ἀλγίω πόροι.

ΠΡΟΜΗΘΕΥΣ

935 ὃ δ' οὖν ποιείτω· πάντα προσδοκητά μοι.

δοκεῖ. — **ἐπιγλωσσᾷ**: *bodest*. Cp. *Cho.* 1045 μηδ' ἐπιγλωσσῶ κακά.

929. **τελεῖται**: fut., not oracular pres. Cp. 940. — **πρός**: adv. Cp. 73.

930. **καί**: see on 253. — **δεσπόσειν**: fut. after *προσδοκᾶν*. HA. 948 a; G. 1286.

931. Cp. 171. — **δυσλοφωτέρους**: *harder for the neck to bear* (metaphor from the yoke).

932. **ἐκρίπτων**: see on 312.

933. Cp. 1053. In the play following the *Desmotes* (as in 753) he longs for death. Cp. 257, 262, 634.

934. Cp. 313 f.

935. **ὃ δ' οὖν ποιείτω**: *well, let him*. Like *facere*, *do*, ποιεῖν may be used as a substitute for any verb, even πράττειν (here πορεῖν). — **πάντα προσδοκητά**: cp. 102 f.

ΧΟΡΟΣ

οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοί.

ΠΡΟΜΗΘΕΥΣ

σέβου, προσεύχου, θῶπτε τὸν κρατοῦντ' ἀεί.

936. *Who bow down to Adrasteia* (*i.e.* avoid haughty speech) *are wise.* Heaven is ever jealous of man's too great εὐτυχία, and those who propitiate, who προσκυνοῦσι Nemesis, or Adrasteia, to avert the evil, are wise. The chorus desires to mitigate the effects of Prometheus' rash utterance, hopes that he will show some humility to offset the too presumptuous words he has just spoken. So the old slave seeks to avert the calamity which threatens his master in the *Hippolytus* (116 ff.). — Ἀδράστειαν: "Nemesis, that scourges pride and scorn" (Beaum. & Fl. *False One* 5. 4). Cp. Plato, *Rep.* 451 A προσκυνῶ δὲ Ἀδράστειαν . . . χάριν οὗ μέλλω λέγειν, Dem. 25. 37 Ἀδράστειαν μὲν ἄνθρωπος ὢν ἔγωγε προσκυνῶ, Alciphr. *Ep.* 1. 33 προσκυνῶ δὲ τὴν Νέμεσιν. Acc. to Aristotle the word means *that-which-can-not-be-run-away-from* (ἀ + διδράσκειν), hence *ineluctabile fatum.* — An abstract noun was conceived very largely as a proper name. The true key to earlier Greek is a constant return to personification.

937. *Cringe low, crook the knee, truckle to the ruler ever* — much more expressive of the mood of Prometheus than σὺ μὲν σέβου καὶ προσεύχου κτέ. (which Rutherford reads). Cp. 392. — "To fawne, to crowche, to waite" (Spenser), "To drain the heart with endless complaisance; | To warp the unfinished diction on the lip, | And twist one's mouth to counterfeit enforce; | . . . calculate and plot; be rough and smooth, | Forward and silent, deferential, cool, | With pallid hotbed courtesies to forestall | The green and vernal spontaneity" (Clough, *Dipsychus* 1. 3). The chorus is ready for cozenage and craven submission, but "Unpractis'd he to fawn" (like Goldsmith's hero), Prometheus "closed the tyrant-hater he began" (Byron, *Don Juan, Ded.*) — "Götter, stets unbesiegt, unsclavisch, die wollen wir bleiben" (Klopstock, *Mess.* 2. 438). Zeus will not rule long (940); all the captive needs is patience; as Shelley puts it: "I wait, | Enduring thus, the retributive hour." — ἀεί: intensi-

ἐμοὶ δ' ἔλασσον Ζηνὸς ἢ μηδὲν μέλει.
δράτω, κρατείτω τόνδε τὸν βραχὺν χρόνον
940 ὅπως θέλει· δαρὸν γὰρ οὐκ ἄρξει θεοῖς.
ἀλλ' εἰσορῶ γὰρ τόνδε τὸν Διὸς τρόχιν,
τὸν τοῦ τυράννου τοῦ νέου διάκονον,
πάντως τι καινὸν ἀγγελῶν ἐλήλυθε.

ΕΡΜΗΣ

σὲ τὸν σοφιστήν, τὸν πικρῶς ὑπέρπικρον,

fies the pres. imv. (not with τὸν κρατοῦντα, as many editors interpret).

938. μηδέν: generic: "nothings, nothing-worth, | From that first nothing ere his birth, | To that last nothing under earth" (Tennyson) — not some particular thing which is nothing (οὐδέν), but the abstract idea of nothingness. And the words are in an atmosphere surcharged with imperatives — commands to right of them (939), commands to left of them (937), whose influence is not οὐδέν — 'fawn upon Zeus, if you will, but think not I care aught for him' — "Homage he has from all, but none from me" (Byron, *Cain* 2. 1).

939. δράτω: dif. from ποιείτω (935). Cp. Eng. "drastic," Soph. *Ant.* 768 δράτω, φρονείτω μεῖζον ἢ κατ' ἄνδρ' ἰών.

940. ἄρξει θεοῖς: prose ἄρξει θεῶν. See on 49.

941. τρόχιν: *courier, lackey* (contemptuously instead of ἄγγελον): "commendable in lacquies . . . not in men of rank and quality" (Beaum. & Fl. *French Lawyer* 1. 1). The disdain and derision is made more prominent by the cumulation of the deictic τόν's and τοῦ's.

942. "That new-made menial of the new-crowned king" (Mrs. Browning). — τοῦ . . . τοῦ: the oratorical position with decided effect — "with some surprise and thrice as much disdain" (*Enid*).

943. πάντως τι καινόν: sarcastically.

944–1093. The last and best scene — complete unfolding of the energetic and indomitable character of Prometheus. Enter "Heaven's winged herald, Jove-born Mercury."

944. σέ: abrupt and imperious; the acc. is obj. of the speaker's thought, not of λέγω. — σοφιστήν:

945 τὸν ἐξαμαρτόντ᾽ εἰς θεοὺς ἐφημέροις
πορόντα τιμάς, τὸν πυρὸς κλέπτην λέγω·
πατὴρ ἄνωγέ σ᾽ οὕστινας κομπεῖς γάμους
αὐδᾶν, πρὸς ὧν ἐκεῖνος ἐκπίπτει κράτους·
καὶ ταῦτα μέντοι μηδὲν αἰνικτηρίως,
950 ἀλλ᾽ αὖθ᾽ ἕκαστ᾽ ἔκφραζε· μηδέ μοι διπλᾶς
ὁδούς, Προμηθεῦ, προσβάλῃς· ὁρᾷς δ᾽ ὅτι
Ζεὺς τοῖς τοιούτοις οὐχὶ μαλθακίζεται.

see on 62. — **τὸν πικρῶς ὑπέρπικρον**: *bitter beyond bitterness* — "He is too scornful, too high-wrought, too bitter" (Arnold, *Emped.*). Cp. 328, *Pers.* 794 τοὺς ὑπερπόλλους ἄγαν, and Tennyson's "red rose redder than itself," "fairest fair," "beauty passing beauty," "sweetest Sweet," Browning's "black beyond Kimmerian," Marlowe's "most-most wretched," "worst of all worst worsts" (Ben Jonson, *Silent Woman* 5. 1).

945 f. Cp. 82. — **πορόντα**: *by purveying* (causal, dependent on ἐξαμαρτόντα).

947. Zeus is "chafing at his own great self defied" (Tennyson). — **πατήρ**: one hundred and sixty times in Aesch., but only three times with the article. — **ἄνωγε**: Ep., Hdt. = prose κελεύει (*bids thee tell what marriage thou vauntest*). — **κομπεῖς**: only here in Aesch. = standard prose κομπάζεις, μεγαλαυχεῖς, ἀλαζονεύῃ. — **γάμους**: the plur. is commoner even in prose.

948. **ἐκπίπτει**: "Prophetically doth forethink thy fall" (1 *Henry IV*, 3. 2). See on 171.

949. **μέντοι**: *I'd have you know.* — **αἰνικτηρίως**: cp. 610.

950. **αὖθ᾽ ἕκαστα**: *each themselves* (not something else, but just as they are, designating each item by its proper name). Cp. Eur. *Or.* 1393 σαφῶς λέγ᾽ ἡμῖν αὖθ᾽ ἕκαστα, *Phoen.* 494 ταῦτ᾽ αὖθ᾽ ἕκαστα . . . οὐχὶ περιπλοκὰς | λόγων (*circumlocutions*), Phryn., App. Soph. p. 7 τὸ τὰ κυριώτατα διὰ βραχέων καὶ τὰ ἀναγκαιότατα λέγειν, μὴ κύκλῳ βαδίζοντα καὶ περιτρέχοντα αὖθ᾽ ἕκαστα λέγειν ἐκάλεσαν οἱ παλαιοί. — **ἔκφραζε**: the cpd. for greater emphasis.

951. **προσβάλῃς**: *impose.*

952. **τοῖς τοιούτοις**: *such* (evasions), not τοῖς μὴ πειθομένοις αὐτῷ (schol., fol. by Weil). An evasive reply would impose διπλᾶς ὁδούς on Hermes.

ΠΡΟΜΗΘΕΥΣ

σεμνόστομός γε καὶ φρονήματος πλέως
ὁ μῦθός ἐστιν, ὡς θεῶν ὑπηρέτου.
νέον νέοι κρατεῖτε καὶ δοκεῖτε δὴ
ναίειν ἀπενθῆ πέργαμ'· οὐκ ἐκ τῶνδ' ἐγὼ
δισσοὺς τυράννους ἐκπεσόντας ἠσθόμην;
τρίτον δὲ τὸν νῦν κοιρανοῦντ' ἐπόψομαι
αἴσχιστα καὶ τάχιστα. μή τί σοι δοκῶ
ταρβεῖν ὑποπτήσσειν τε τοὺς νέους θεούς;
πολλοῦ γε καὶ τοῦ παντὸς ἐλλείπω. σὺ δὲ

953. **σεμνόστομός γε**: *high-spoken, sooth!* Cp. Theseus' reception of the Theban messenger (Eur. *Suppl.* 426) κομψός γ' ὁ κῆρυξ καὶ παρεργάτης λόγων, 'an accomplished ambassador, accomplished orator on occasion too.' — **φρονήματος**: *thought* (of one's own importance), hence *presumption*. Cp. 696.

954. **ὡς θεῶν ὑπηρέτου**: *as doth befit an underling of gods.* — δοῦλος = *slave*; οἰκέτης, *domestic*; ἀνδράποδον, *slave* (taken in war); θεράπων, *attendant*.

955. Cp. Eur. *Med.* 967 νέα τυραννεῖ. Note the alliteration, assonance, juxtaposition of *νέον νέοι*, and the ironical δή. Cp. Soph. *O.C.* 1259 γέρων γέροντι, *I.A.* 75 ἐρῶν ἐρῶσαν, *Med.* 512 μόνη μόνοις, *Fr.* 69 ἑκὼν ἑκοῦσαν ἢ οὐ θέλουσαν οὐχ ἑκών. — **νέον**: *newly* (Old Eng.) = *neulich*. See on 35.

956. **ἀπενθῆ πέργαμα**: *citadels unassaulted of grief*, i.e. *serene* (epithet transferred from the monarch to the citadel). Cp. Serv. on *Aen.* 1. 95 propter Pergama quae altissima fuerunt: ex quibus omnia alta aedifica pergama vocantur, sicut Aeschylus dicit (quoted by Wecklein).

957. **δισσούς**: "which the base vulgar do call" δύο (Uranus and Cronus). — **ἐκπεσόντας**: *outhurled.* — **ἠσθόμην**: post-Homeric, only here in Aesch. (= Ep. ἀίω).

958. **κοιρανοῦντα**: Ep. = prose ἄρχοντα. — **ἐπόψομαι**: *shall live to see, werde erleben.*

959. **αἴσχιστα καὶ τάχιστα**: *sc.* ἐκπίπτοντα. — **μή**: see on 247. — **τί**: intensifies the sarcasm: *seem I to thee somewhat to cower and quail these youngling deities?*

961. A sudden change of front

κέλευθον ἥνπερ ἦλθες ἐγκόνει πάλιν·
πεύσῃ γὰρ οὐδὲν ὧν ἀνιστορεῖς ἐμέ.

ΕΡΜΗΣ

τοιοῖσδε μέντοι καὶ πρὶν αὐθαδίσμασιν
ἐς τάσδε σαυτὸν πημονὰς καθώρμισας.

ΠΡΟΜΗΘΕΥΣ

τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,
σαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαιμ' ἐγώ.

and feeling, — *far from it*, — *nay, not only far, but altogether* (πολλοῦ γε δεῖ being the usual phrase). — **ἐλλείπω**: *i.e.* δέω (1006), personal (= δεῖ, *il s'en faut*).

962. **ἥνπερ ἦλθες**: see on 947. — **ἐγκόνει**: in consonance with τρόχιν (941): *just scurry back again the road thou camest.* Cp. Eur. *H.F.* 521 ἴτ', ἐγκονεῖτε, *Hec.* 511 σπεύδωμεν, ἐγκονῶμεν.

963. **οὐδὲν ὧν**: this attraction is freq. in Soph. and Eur., but only here and 984 in Aeschylus.

964. "Thus stubborn, thus rebellious, | To threaten" (Beaum. & Fl. *Isl. Princess* 4. 5). See on 194. — **μέντοι**: cp. 949. — **καὶ πρίν**: with the whole sentence (not with αὐθαδίσμασιν alone).

965. **καθώρμισας**: to the maritime Greeks scarcely more than "didst bring." Oceanus reminded him (276) that πημοναί visit man, Hermes warns him that he has brought himself to πημοναί (σαυτὸν καθώρμισας = κατέπλευσας) — his haven was the scar to which he was clamped. Cp. *Luom.* 3. 3 nauem ut horrisono freto | noctem pauentes timidi adnectunt nauitae. So κατακομίζεσθαι of vessels seeking the harbor from the high sea. Cp. *Fr.* 282 τὸ δ' ὠκὺ καὶ τὸ λαιψηρὸν φρενῶν (*impulsiveness*) εἰς πημονὰς καθῆκε πολλὰ δὴ βροτούς. For the cast of the sentence (as differing from 276) cp. Beddoes, *Bride's Trag.* 3. 3 "The first that stirs brings to my sword his heart."

966 f. *For thy lackey-servitude my hard lot, rest thee sure, I would not change, no, not I, i.e.* 'I had liever bear this hard lot of mine than do menial service as thou.'

ΕΡΜΗΣ

κρεῖσσον γὰρ οἶμαι τῇδε λατρεύειν πέτρᾳ
ἢ πατρὶ φῦναι Ζηνὶ πιστὸν ἄγγελον.

ΠΡΟΜΗΘΕΥΣ

οὕτως ὑβρίζειν τοὺς ὑβρίζοντας χρεών.

ΕΡΜΗΣ

χλιδᾶν ἔοικας τοῖς παροῦσι πράγμασι.

ΠΡΟΜΗΘΕΥΣ

χλιδῶ; χλιδῶντας ὧδε τοὺς ἐμοὺς ἐγὼ
ἐχθροὺς ἴδοιμι· καὶ σὲ δ' ἐν τούτοις λέγω.

968. **οἶμαι**: *I ween* (ironical) — this form in prose, but *οἴομαι* in Aristophanes (a matter of verse). — **λατρεύειν πέτρᾳ**: a bold metaphor. Cp. 463. Hermes reënforces the sarcasm in *οἶμαι* by mimicry of Prometheus' phraseology (*λατρείας*). — **πέτρᾳ ἢ πατρί**: *scar than sire.* The similarity in sound makes the contrast more emphatic.

970. Not 'insult for insult,' as translators and commentators take it — *τοὺς ὑβρίζοντας* is subj., not obj.; *οἱ γὰρ ἀντιποιοῦντες οὐχ ὑβρίζουσιν ἀλλὰ τιμωροῦνται* (Arist. *Rhet.* 2. 2. 5). The verb is used absolutely, as often, *e.g.* Eur. *Suppl.* 743 *ὕβριζ' ὑβρίζων τ' αὖθις ἀνταπώλετο.* Prometheus is not in a position to *ὑβρίζειν*. See App.

971. *Thou seemst to revel in thy present high position.* — **χλιδᾶν**: prose *τρυφᾶν* (the insolent pride that cometh of great prosperity). Cp. 436, 891.

973. **καὶ σὲ δέ**: *and thee too; καί* emphasizes *σέ*, *δέ* being the connective — hence this order is necessary (= *λέγω δὲ καὶ σέ*); often in Aesch., only once in Soph. (*Phil.* 1362), very freq. in Xen. — **ἐν**: *inter.*

ΕΡΜΗΣ

ἦ κἀμὲ γάρ τι συμφοραῖς ἐπαιτιᾷ ;

ΠΡΟΜΗΘΕΥΣ

ἁπλῷ λόγῳ τοὺς πάντας ἐχθαίρω θεοὺς
ὅσοι παθόντες εὖ κακοῦσί μ' ἐκδίκως.

ΕΡΜΗΣ

κλύω σ' ἐγὼ μεμηνότ' οὐ σμικρὰν νόσον.

ΠΡΟΜΗΘΕΥΣ

νοσοῖμ' ἄν, εἰ νόσημα τοὺς ἐχθροὺς στυγεῖν.

ΕΡΜΗΣ

εἴης φορητὸς οὐκ ἄν, εἰ πράσσοις καλῶς.

ΠΡΟΜΗΘΕΥΣ

ὤμοι,

974. **ἦ κἀμὲ γάρ τι** : *est-ce possible que*, etc., *mich kannst du doch etwa nicht tadeln*. — **γάρ** : = γὲ ἄρα = 'I was totally ignorant (that I was blamed) — blind before, now I see.' — **συμφοραῖς** : causal dat. — **ἐπαιτιᾷ** : mostly with the gen.

975. **ἁπλῷ λόγῳ** : as in 46.

976. *Who though treated well unjustly treat me ill.*

977. **κλύω** : *I hear* (and conclude from what you say). — **μεμηνότα** : perf. after a verb of actual perception, denoting the pres. condition. — **νόσον** : generic (instead of the specific *μανίαν*).

978. Increase of passion, decrease of speech. — **νοσοῖμ' ἄν** : Att. prose *νοσοίην ἄν*, but 3d plur. reg. *νοσῷεν*. Only two Homeric examples : **φιλοίη** (δ 692), **φοροίη** (ι 320) ; in the poets **-οι-** occasionally *metri gratia*. — **νοσεῖν** can be said of any passion that goes beyond the bounds of **σωφροσύνη**.

979. The post-position of the neg. gives a decided effect : *couldst be endured? Oh, no!* — Cp. *Fr.* 294 **κακοὶ γὰρ εὖ πράσσοντες οὐκ ἀνασχετοί**.

980. **ὤμοι** : "O heavens, can you hear a good man groan and

ΕΡΜΗΣ

τόδε Ζεὺς τοὔπος οὐκ ἐπίσταται.

ΠΡΟΜΗΘΕΥΣ

ἀλλ' ἐκδιδάσκει πάνθ' ὁ γηράσκων χρόνος.

ΕΡΜΗΣ

καὶ μὴν σύ γ' οὔπω σωφρονεῖν ἐπίστασαι.

ΠΡΟΜΗΘΕΥΣ

σὲ γὰρ προσηύδων οὐκ ἂν ὄνθ' ὑπηρέτην.

ΕΡΜΗΣ

ἐρεῖν ἔοικας οὐδὲν ὧν χρῄζει πατήρ.

not relent, | And not compassion him?" (*Tit. Andr.* 4. 1). — **ὤμοι, τόδε**: so in Sanskrit the quoted words are marked by *iti* (*thus*) — the Greek transposes and says "ὤμοι," *that's a word Zeus has never learned.* Cp. 34, 952, Verg. *Aen.* 6. 376 desine fata deum flecti sperare precando. But Prometheus interprets: "Zeus has not learned ὤμοι" (to know suffering, — "non ignara mali miseris succurrere disco," says Dido, *Aen.* 1. 630).

981. *But ever-aging Time teaches everything* (and will teach *him*). Solon says γηράσκω δ' ἀεὶ πολλὰ διδασκόμενος, and the old nurse in the *Hippolytus* exclaims (252) πολλὰ διδάσκει μ' ὁ πολὺς βίοτος.

982. **καὶ μὴν σύ γε κτέ.**: (you may talk about Time teaching everything, but) *beshrew me, if he has taught you yet.* — **σωφρονεῖν**: *poise, discretion.*

983. 'Granted, seeing that I am talking with thee, an underling.' The words at the extremities of the verse, and the neg. after its verb, are emphatic both in position and in fact. See on 255, 979.

984. **πατήρ**:) (the contemptuous ὑπηρέτης and διάκονος of Prometheus.

ΠΡΟΜΗΘΕΥΣ

καὶ μὴν ὀφείλων γ' ἂν τίνοιμ' αὐτῷ χάριν.

ΕΡΜΗΣ

ἐκερτόμησας δῆθεν ὡς παῖδ' ὄντα με.

ΠΡΟΜΗΘΕΥΣ

οὐ γὰρ σὺ παῖς τε κἄτι τοῦδ' ἀνούστερος,
εἰ προσδοκᾷς ἐμοῦ τι πεύσεσθαι πάρα;
οὐκ ἔστιν αἴκισμ' οὐδὲ μηχάνημ' ὅτῳ
προτρέψεταί με Ζεὺς γεγωνῆσαι τάδε,
πρὶν ἂν χαλασθῇ δεσμὰ λυμαντήρια.
πρὸς ταῦτα ῥιπτέσθω μὲν αἰθαλοῦσσα φλόξ,

985. *Sooth to say, I ought — he deserves the favor — a debt of gratitude I owe.*

986. *Thou tauntest me as though I were a child forsooth.*

987. 'More witless than a witless child' — a sudden change from sarcasm to indignant plain-speaking of the truth. — **παῖς**: proverbial for witlessness, as *Ag.* 277 παιδὸς νέας ὣς κάρτ' ἐμωμήσω φρένας (*ye reprehend me as a thoughtless girl*). Cp. Plato, *Symp.* 204 B δῆλον τοῦτό γε ἤδη καὶ παιδί, *Euthyd.* 279 D τοῦτο δὲ κἂν παῖς γνοίη, *Gorg.* 470 C ἀλλ' οὐχὶ κἂν παῖς σε ἐλέγξειεν; — **τοῦδε**: neuter.

988. **ἐμοῦ . . . πάρα**: Aesch. never interposes more than two words, and (except here) always with **πέρι**.

989 ff. "Thou shalt never get such a secret from me" (*Two Gent. of Ver.* 2. 5). — **προτρέψεται**: *will induce.* Cp. Soph. *O.T.* 358 σὺ γάρ μ' ἄκοντα προυτρέψω λέγειν. — **γεγωνῆσαι**: = **φωνῆσαι**, hence **εἰπεῖν**.

991. **λυμαντήρια**: *injurious*, — mental and moral as well as physical (*outrage*; so Eng. *injury*), whereas **βλάπτεσθαι**, though often used fig., belongs to the sphere of maiming, of checking the usefulness of the object.

992. "I dare damnation: | To this point I stand" (*Ham.* 4. 5), "I contemn thy threatenings; | And thou shalt know I hold a

λευκοπτέρῳ δὲ νιφάδι καὶ βροντήμασι
χθονίοις κυκάτω πάντα καὶ ταρασσέτω·
γνάμψει γὰρ οὐδὲν τῶνδέ μ' ὥστε καὶ φράσαι
πρὸς οὓς χρεών νιν ἐκπεσεῖν τυραννίδος.

ΕΡΜΗΣ

ὅρα νυν εἴ σοι ταῦτ' ἀρωγὰ φαίνεται.

ΠΡΟΜΗΘΕΥΣ

ὧπται πάλαι δὴ καὶ βεβούλευται τάδε.

power above thee" (Beaum. & Fl. *Proph.* 3. 3), πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγανα (Eur. *Phoen.* 521). — **πρὸς ταῦτα**: see on 915. — **αἰθαλοῦσα φλόξ**: *red levin* (the Tennysonian "fervid flame"). Cp. Hes. *Theog.* 72 ἔχων βροντὴν ἠδ' αἰθαλόεντα κεραυνόν, Eur. *Phoen.* 183 κεραυνῶν τε φῶς αἰθαλόεν.

993. **λευκοπτέρῳ**: *white-feathered*. Cp. Hdt. 4. 31 οἷκε γὰρ ἡ χιὼν πτεροῖσι.

994. **χθονίοις**: *subterranean*. Cp. βρυχία (1082), Eur. *Hipp.* 1201 ἠχὼ χθόνιος ὡς βροντὴ Διός (like an earthquake), Soph. *O.C.* 1606 κτύπησε μὲν Ζεὺς χθόνιος, *Fr.* 55 ὑπογαίου βροντῆς. — **κυκάτω**: *sc.* Zeus.

995–1006. "The unconquerable will | And study of revenge, immortal hate | And courage never to submit or yield, | And what is else not to be overcome; | That glory never shall his wrath or might | Extort from me: to bow and sue for grace | With suppliant knee . . . that were low indeed; | That were an ignominy and shame" (Milton, *P.L.* 1. 106 ff.).

995. **γνάμψει**: *will flect*. Cp. κάμπτει (163), B 14 ἐπέγναμψεν ἅπαντας. — **ὥστε καί**: 'you think these threats will bend and (καί) I shall tell — but they will produce no such effect.'

996. **πρός**: = ὑπό.

997. **ὅρα**: pres. imv. seldom of actual perception. See *Transactions Amer. Phil. Assoc.* 32. 64. — **νύν**: illative (in tragedy νῦν or νύν, in comedy νῦν). — **ἀρωγά**: *profitable* (prose ὠφέλιμα, λυσιτελῆ).

998. "For what I will, I will, and there an end" (*Two Gent. of Ver.* 1. 3). Cp. Eur. *Hipp.* 1456 καρτέρει (says Theseus), κεκαρτέρηται (replies his son), Dem. 20.

ΕΡΜΗΣ

τόλμησον, ὦ μάταιε, τόλμησόν ποτε
πρὸς τὰς παρούσας πημονὰς ὀρθῶς φρονεῖν.

ΠΡΟΜΗΘΕΥΣ

ὀχλεῖς μάτην με κῦμ᾽ ὅπως παρηγορῶν.
εἰσελθέτω σε μήποθ᾽ ὡς ἐγὼ Διὸς
γνώμην φοβηθεὶς θηλύνους γενήσομαι

35 ἔτι σκοπεῖτε . . . καὶ οὐ πάλαι βεβούλευσθε, Plato, *Crito* 46 A οὐδὲ βουλεύεσθαι ἔτι ὥρα, ἀλλὰ βεβουλεῦσθαι. — **ὦπται**: this form holds down to the middle of the fourth century (though Isocrates uses ἑώραμαι). — **δή**: with a gesture of impatience.

999 f. "Not Hermes, prolocutor of the gods | Could use persuasion more pathetical" (Marlowe, 1 *Tamb.* 1. 2). — **τόλμησον . . . ὀρθῶς φρονεῖν**: *sapere aude, prevail on thyself to come to thy senses*. GMT. 903. 2. See on 266. — **ὦ μάταιε**: "What a fool art thou, | A ramping fool!" (*King John* 3. 1). — **πρός**: *regarding*. — **ὀρθῶς φρονεῖν**: = εὖ φρονεῖν = σωφρονεῖν = εὖ βουλεύεσθαι. Cp. 1012, Plato, *Protag.* 334 D τὸ δὲ σωφρονεῖν λέγεις εὖ φρονεῖν . . . τὸ δ᾽ εὖ φρονεῖν εὖ βουλεύεσθαι. — **ποτέ**: *at length*.

1001. "Let your rage run higher | Than billows raised up by a violent tempest, | And be, as that is, deaf to all entreaties" (Beaum. & Fl. *Double Marriage* 5. 3). — **κῦμα**: a common simile. Cp. Eur. *Med.* 28 ὡς δὲ πέτρος ἢ θαλάσσιος κλύδων ἀκούει, Lycophr. 1452 εἰς κῦμα κωφὸν βάζω, Ov. *Met.* 13. 804 surdior aequoribus. — **ὅπως**: only here in Aesch. in a simple comparison. — **παρηγορῶν**: conative. See on 646.

1002–1006. A fine passage for declamation. So *Othello* 3. 3 ("Like to the Pontick sea," etc.). Cp. 987–996, 1043–1053. "Do all thy worst; nor death, nor Tamburlaine, | Torture, or pain, can daunt my dreadless mind" (Marlowe, 2 *Tamb.* 5. 1), "Still in thy patient energy, | In the endurance and repulse, | Of thy impenetrable spirit, | Which Earth and Heaven could not convulse" (Byron, *Prometheus*).

1002. **εἰσελθέτω σε**: *veniat tibi in mentem* (παραστήτω σοι). The aor. 3d pers. imv. with μή also in *Sept.* 1036 (μὴ δοκησάτω τινί) and

καὶ λιπαρήσω τὸν μέγα στυγούμενον
γυναικομίμοις ὑπτιάσμασιν χερῶν
λῦσαί με δεσμῶν τῶνδε· τοῦ παντὸς δέω.

ΕΡΜΗΣ

λέγων ἔοικα πολλὰ καὶ μάτην ἐρεῖν·
τέγγῃ γὰρ οὐδὲν οὐδὲ μαλθάσσῃ λίταις
ἐμαῖς· δακὼν δὲ στόμιον ὡς νεοζυγὴς

the pres. *Eum.* 507 (*μηδέ τις κικλησκέτω*). Here the neg. follows the verb — hence the subjv. is not demanded. Of the 55 examples of *μή* with pres. imv. quoted in GS. 416 only one has the neg. after the verb (*Ai.* 115). Examples of the aor. imv. 2d pers. with *μή* are extremely rare. GMT. 260.

1003. **θηλύνους**: means *woman-hearted* (playing the woman).

1005. *With womanish supine supplication of hands, i.e.* raising my supine hands entreatingly like women. Cp. Verg. *Aen.* 3. 176 tendoque supinas ad caelum cum uoce manus, 4. 204 multa Iouem supplex manibus orasse supinis, Hor. *Od.* 3. 23. 1 caelo supinas si tuleris manus.

1006. **λῦσαι**: as in Eng. the imv. changes to the inf. in *O.O.* — **τοῦ παντὸς δέω**: see on 961.

1007. **πολλὰ καὶ μάτην**: the ordinary combination (like *πολλοὶ καὶ ἀγαθοί*). — *πολλά* is the acc. of the inner obj., hence *μάτην* (not an adj.) is parallel. The omission of the connective in Eng. shows that we, differently from the Greeks, look upon the adj. as a numeral. Cp. *Eum.* 144 *ἢ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ.* S.–W. strangely consider that *καί* is not a connective in either sentence.

1008. **τέγγῃ**: *art softened.* — **μαλθάσσῃ**: *sc.* *κέαρ* and cp. 399.

1009 f. *Like a new-harnessed colt dost champ the bit and rear and plunge, contending 'gainst the rein.* Cp. Eur. *Hipp.* 1223 *ἐνδακοῦσαι στόμια πυριγενῆ γναθμοῖς*, "As a hot-proud horse highly disdains | To have his head controll'd, but breaks the reins, | Spits forth the ringled bit, and with his hoves | Checks the submissive ground" (Marlowe, *Hero and L.* 2). Cp. Schiller, *Braut von Messina* 1. 1 "Hielt er . . . die Heftigbrausenden im Zügel," 1. 4 (a com. metaphor in

πῶλος βιάζῃ καὶ πρὸς ἡνίας μάχῃ.
ἀτὰρ σφοδρύνῃ γ' ἀσθενεῖ σοφίσματι.
αὐθαδία γὰρ τῷ φρονοῦντι μὴ καλῶς
αὐτὴ καθ' αὑτὴν οὐδενὸς μεῖζον σθένει.
σκέψαι δ', ἐὰν μὴ τοῖς ἐμοῖς πεισθῇς λόγοις,
οἷός σε χειμὼν καὶ κακῶν τρικυμία

all languages). — **βιάζῃ**: *thou art restive* (*βίᾳ τοῦ στομίου, i.e.* χαλινοῦ or ψαλίου = *in contempt of the bit*).

1011. "In impotence of fancied power" (Tennyson) — no real strength, but mere outward show.

1012 f. 'Mere self-will availeth naught.' The ἀσθενὲς σόφισμα of Prometheus is his vain refusal to reveal to Zeus the danger that threatens him. The Titan hopes to compel the suzerain to make overtures of peace; but Hermes tells him that resistance only means more rigorous punishment.

1013. **αὐτὴ καθ' αὑτήν**: *per se* (without τὸ καλῶς φρονεῖν, or unsupported by something else). Cp. Soph. *O.T.* 549 εἴ τοι νομίζεις κτῆμα τὴν αὐθαδίαν | εἶναί τι τοῦ νοῦ χωρίς, οὐκ ὀρθῶς φρονεῖς. — **οὐδενὸς μεῖζον**: = παντὸς ἀσθενέστερον (litotes). The emphasis is on the neg. Cp. 1011 (ἀσθενεῖ), 938. — **σθένει**: prose δύναται; preserved in Att. only in a comic verse and Soph. *El.* 998.

1014. The ultimatum. — **σκέψαι**: in poetry freq. *metri gratia*, but in ordinary prose usually σκόπει, σκέψασθε, especially in certain orators.

1015. **κακῶν**: with χειμών as well as τρικυμία. See on 21. Cp. Eur. *H.F.* 1091 κλύδωνι καὶ φρενῶν ταράγματι. To the Greek a "sea of troubles" is scarcely more than κακῶν πλῆθος, so familiar is the metaphor. — **τρικυμία**: *third-wave* (not "triple wave"), which, as the Greeks believed, was the greatest. The number three recurs freq. in Greek superstition. Cp. Plato, *Rep.* 472 A τὼ δύο κύματε ἐκφυγόντι τὸ μέγιστον καὶ χαλεπώτατον τῆς τρικυμίας ἐπάγειν. The Roman, on the other hand, ascribed the greatest force to the *decima unda*, to the *decumanus fluctus*: Cp. Ov. *Trist.* 1. 2. 50 posterior nono est undecimoque prior. In modern writers the third, seventh, ninth, tenth are regarded as the most powerful, *e.g.* Maxwell Gray, *Last Sentence* 2. 1 "Then the ninth wave . . . just in time to see the mighty tenth roller dash itself breast-high on the

ἔπεισ' ἄφυκτος· πρῶτα μὲν γὰρ ὀκρίδα
φάραγγα βροντῇ καὶ κεραυνίᾳ φλογὶ
πατὴρ σπαράξει τήνδε, καὶ κρύψει δέμας
τὸ σόν, πετραία δ' ἀγκάλη σε βαστάσει.
μακρὸν δὲ μῆκος ἐκτελευτήσας χρόνου
ἄψορρον ἥξεις ἐς φάος· Διὸς δέ τοι
πτηνὸς κύων δαφοινὸς αἰετὸς λάβρως

face of the cliff." — κῦμα : = *unda*; κλύδων = *fluctus*.

1016. ἔπεισι : *shall come upon*. — ἄφυκτος : *inevitable*. — μέν :) (δέ in 1020. Cp. 447) (454. — ὀκρίδα : *jagged*. Cp. 281 (ὀκριοέσσῃ).

1017. "With wilde thonder-dint and firy levene" (*Wyf of Bath* 276). The sound of these verses, as well as the meaning, is calculated to frighten, but Prometheus "Fears not the lightning flash | Nor the all-dreaded thunder-stone," though Hermes threatens to "pull down wrath | As hot as flames of hell to strike him quick | Into the grave of horror," and what the divine messenger declares will surely come to pass, if the stubborn Titan still refuses to obey the command of the father, comes at the end of the play, as vividly as portrayed by Hermes here.

1018. κρύψει : *will bury* (*bergen*, Old Eng. *bury* = *conceal*), *entomb*.

1019. *And the rock-arm shall lift thee* (as a child in the arms of its mother) — 'the rock shall enfold thee in its embrace, thus hiding thy body' (paratactic for βαστάσασα κρύψει), "plunge at once . . . wholly out of sight, and sink | Past earthquake" (Tennyson, *Lucretius*). Cp. Ar. *Ran.* 704 ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις, Archil. *Fr.* 22 ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις.

1020. μακρὸν δὲ μῆκος : *longum spatium* (*stretch*), "the long sweep of time" (Tennyson), corresponding to the Eng. conception, though usually in Greek time is conceived quantitively (hence πολύς). Cp. Eur. *Or.* 72 μακρὸν μῆκος χρόνου.

1021–1025. Observe the sibilation and see on 901. — ἄψορρον : Ep. = πάλιν.

1021. τοί : with a minatory gesture.

1022. δαφοινὸς αἰετός : *ravening eagle* (explanatory of the bold expression πτηνὸς κύων). — λάβρως : *voraciously*. The λάβραξ is the *bass*.

διαρταμήσει σώματος μέγα ῥάκος,
ἄκλητος ἕρπων δαιταλεὺς πανήμερος,
κελαινόβρωτον δ' ἧπαρ ἐκθοινάσεται.
τοιοῦδε μόχθου τέρμα μή τι προσδόκα,

Heracles rescues Prometheus

1023. *Shall tear a great shred of thy body.* — **διαρταμήσει ῥάκος**: = καταρρακώσει (*will tear to rags*). Cp. Soph. *Tr.* 1103 ἄναρθρος (*joints unhinged*) καὶ κατερρακωμένος, Xen. *Cyr.* 2. 2. 4 ἄρταμος (*butcher*). — **ῥάκος**: proleptic, marking the effect of the action (the body of the gigantic Titan will appear to be merely a great rag for the eagle to ravin piecemeal). — "Avec quelque lambeau de sa peau bleue et verte, | Son coeur demi-pourri dans sa poitrine ouverte" (Gautier). — ῥάκος = ϝράκος = (late) Aeol. βράκος. — ρ is the only liquid which maintains in post-Homeric poetry both the internal doubling and the force of two consonants as an initial (Allen-Weckl.). Cp. Eur. *I.T.* 253 ἐπὶ ῥηγμῖσιν.

1024. Rostro immanis uultur obunco | immortale iecur tundens fecundaque poenis | uiscera, rimaturque epulis, habitatque sub alto | pectore; nec fibris requies datur ulla renatis (Vergil, *Aeneid* 6. 597). The cumulation of epithets is intentional — both sound and sense are dreadful — the hissing sigmas, the rolling rhos, and the raucous kappas are horrisonous. — **ἄκλητος δαιταλεύς**: ironical, *a guest at the feast* (but) *uninvited.* — **πανήμερος**: *the live-*

πρὶν ἂν θεῶν τις διάδοχος τῶν σῶν πόνων
φανῇ θελήσῃ τ' εἰς ἀναύγητον μολεῖν
Ἅιδην κνεφαῖά τ' ἀμφὶ Ταρτάρου βάθη.
πρὸς ταῦτα βούλευ'· ὡς ὅδ' οὐ πεπλασμένος
ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος·
ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα
τὸ Διῖον, ἀλλὰ πᾶν ἔπος τελεῖ. σὺ δὲ
πάπταινε καὶ φρόντιζε, μηδ' αὐθαδίαν

long day. Cp. Hes. *Theog.* 523 ὅ γ' ἦπαρ | ἤσθιεν ἀθάνατον, τὸ δ' ἀέξετο ἶσον ἁπάντῃ | νυκτός, ὅσον πρόπαν ἦμαρ ἔδοι ταννσίπτερος ὄρνις.

1025. *And shall cram his crop full on thy liver black-gnawed.* — κελαινόβρωτον : proleptic. — ἐκθοινάσεται := κατεδεται. "With the still-growing liver feeds the vulture" (Massinger, *Virgin Mar.* 3. 1).

1027 ff. Hermes speaks of a reliever of the Titan's burden by suffering in his stead as something not easily found, as something one might never expect, but the god Chiron (θεὸν Χείρωνα, Soph. *Tr.* 714) actually suffered a voluntary death for Prometheus' sake (the heathen counterpart of the vicarious atonement). The messenger of Zeus knows nothing of Heracles' offer of the Centaur as a substitute; he is merely naming a condition that will in all probability never be fulfilled. — διάδοχος τῶν σῶν πόνων: *successor to thy toils.* — θεῶν τις: much more freq. than θεός τις. — ἀναύγητον: *sunless.* — κνεφαῖα: = ἀναύγητα, Ep. = Att. σκοτεινά. — ἀμφί: *round about, i.e.* ἐν ἐκείνοις τοῖς μέρεσι.

1030. βούλευε: absolute — πεπλασμένος: *fictus.*

1031. λίαν εἰρημένος: *said sooth*)(πεπλασμένος. Cp. "Voilà qui est dit," "Lass dir das gesagt sein."

1032. ἣν ἐπηγγείλατο ὁ ἀψευδὴς θεός (*Titus* 1. 2), "God is not a man that he should lie . . . hath he said, and shall he not do it?" (*Numbers* 23. 19), "So shall my word be that goeth forth out of my mouth: it shall not return unto me void, but it shall accomplish that which I please" (*Isaiah* 55. 11), οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλόν, | οὐδ' ἀτελεύτητον ὅ τι κεν κεφαλῇ κατανεύσω (A 526).

1033. τὸ Διῖον: this position of the article is freq. in trag., where the gen. (or equiv. adj.) of a proper name follows its substantive.

1034. πάπταινε καὶ φρόντιζε:

εὐβουλίας ἄμεινον ἡγήσῃ ποτέ.

ΧΟΡΟΣ

ἡμῖν μὲν Ἑρμῆς οὐκ ἄκαιρα φαίνεται
λέγειν· ἄνωγε γάρ σε τὴν αὐθαδίαν
μεθέντ' ἐρευνᾶν τὴν σοφὴν εὐβουλίαν.
πιθοῦ· σοφῷ γὰρ αἰσχρὸν ἐξαμαρτάνειν.

ΠΡΟΜΗΘΕΥΣ

εἰδότι τοί μοι τάσδ' ἀγγελίας
ὅδ' ἐθώυξεν, πάσχειν δὲ κακῶς

peer and ponder, *i.e.* look at the matter closely and take heed.

1035. *Be not so stupid as to think vaunting pride better than discretion.* — **ἄμεινον**: neut., instead of fem. Cp. Plato, *Meno* (first line) ἆρα διδακτὸν ἢ ἀρετή;

1036. **ἡμῖν μέν**: *to us* (whatever others may think). With the pers. pronouns, and with the verbs δοκῶ and οἶμαι, μέν is often found without corresponding δέ, the antithesis being discernible from the context. — **οὐκ ἄκαιρα**: *not unfit* (litotes) = *most fitting*.

1038. Cp. Isoc. 1. 34 ἡγοῦ κράτιστον εἶναι παρὰ μὲν τῶν θεῶν εὐτυχίαν, παρὰ δ' ἡμῶν αὐτῶν εὐβουλίαν, Menand. 15 ἀβουλίᾳ τὰ πολλὰ βλάπτονται.

1040–1093. *The catastrophe.* The anapaests do not mark the growing excitement of the speakers (S.–W.), but the end of the first part of the trilogy. Introd. I. 7. 4. The symmetry of the systems is noteworthy: 14 Prometheus, 9 Hermes, 8 Chorus, 9 Hermes, 14 Prometheus. This is the only certain case of antistrophic responsion in closing anapaests (1043–1053 = 1080–1093 and 1054–1062 = 1071–1079). Vv. 1063–1070 form a mesode.

1040. **εἰδότι**: see on 41. — **τοί**: with a gesture of impatience at the reiteration (1037) of the sentiment expressed by Hermes (1034 f.): 'Why, ware of this was I before the lackey oped his mouth.'

1041 f. **ὅδε**: contemptuously. — **πάσχειν δὲ κακῶς** κτέ.: *but for foe to suffer ill from foe* (*as I*) *is no disgrace* — as the chorus had charged reproachfully in 1039 (**αἰσχρόν**). Prometheus believes that

ἐχθρὸν ὑπ' ἐχθρῶν οὐδὲν ἀεικές.
πρὸς ταῦτ' ἐπ' ἐμοὶ ῥιπτέσθω μὲν
πυρὸς ἀμφήκης βόστρυχος, αἰθὴρ δ'
1045 ἐρεθιζέσθω βροντῇ σφακέλῳ τ'
ἀγρίων ἀνέμων· χθόνα δ' ἐκ πυθμένων
αὐταῖς ῥίζαις πνεῦμα κραδαίνοι,
κῦμα δὲ πόντου τραχεῖ ῥοθίῳ

"wisdom is to know the worst at once."

1043–1046. *So let the forked curl of flame down on my head be hurled, and heaven and earth convulsed with thunder and quivering spasm of winds exasperate.* Prometheus is "Hurling defiance toward the vault of heaven," and "All that the Thunderer wrung from him | Was but the menace which flung back | On him the torments of the rack" (Byron). Cp. "Pinn'd by the thunder to rear | His bolt-scathed front to the stars | And, undaunted, retort | 'Gainst thick-crashing, insane, | Tyrannous tempests of bale | Arrowy lightnings of soul" (Matthew Arnold, *Heine's Grave*). — **ἐπ' ἐμοί**: Ep. usage (freq. in Aesch.). Cp. 1089.

1044. "The locks of the lightning, all bristling and whitening" (Mrs. B.). — **πυρὸς ἀμφήκης βόστρυχος**: a bold metaphor, but not bolder than φλογὸς *μέγαν πώγωνα* (*Ag.* 306). The missiles are always the bolts, never the lightning. To the Greeks there was only one weather god. With *ὗει* Zeus is always the subject (expressed or implied). The Hindus and the Teutons had no Zeus (weather god); those that bore his name had other functions. Cp. Eur. *Hipp.* 559 *βροντᾷ ἀμφιπύρῳ*, Cleanthes, *Hymn to Zeus* 10 *ἀμφήκη πυρόεντα ἀεὶ ζώοντα κεραυνόν*, Bacchyl. 17, 56 *πυριέθειραν ἀστραπάν*, Catull. 61. 77 faces splendidas quatiunt comas.

1046. 'And let the tempest shake the earth from its rooted bases, *i.e.* (roots and all) — make it quake to the center.' The three elements are named in succession: air, earth, water. — **αὐταῖς ῥίζαις**: see on 221.

1047. **κραδαίνοι**: only here in Aesch. = prose *σείοι*.

1048 ff. *And the billow of the deep with its boisterous surge confound the paths of the stars in the sky.* "The chidden billow seems to pelt the clouds, | The

συγχώσειεν τῶν οὐρανίων
ἄστρων διόδους, ἐς τε κελαινὸν
Τάρταρον ἄρδην ῥίψειε δέμας
τοὐμὸν ἀνάγκης στερραῖς δίναις·
πάντως ἐμέ γ' οὐ θανατώσει.

ΕΡΜΗΣ

τοιάδε μέντοι τῶν φρενοπλήκτων
βουλεύματ' ἔπη τ' ἐστὶν ἀκοῦσαι.
τί γὰρ ἐλλείπει μὴ οὐ παραπαίειν

wind-shak'd surge, with high and monstrous mane, | Seems to cast water on the burning bear" (*Othello* 2. 1), "I have seen | The ambitious ocean rage and foam, | To be exalted with the threatening clouds" (*Julius Caesar* 1. 3), fluctibus erigitur caelumque aequare uidetur | pontus et inductas aspergine tangere nubes (Ovid, *Met.* 11. 497), non si terra mari miscebitur et mare caelo (Lucret. 3. 854). — **συγχώσειε**: archaic use of the opt. (a relic of the period when the subjv. and opt. were not so sharply differentiated). Cp. Z 164 *τεθναίης, ὦ Προῖτ', ἤ κάκτανε*. In Sanskrit the subjv. practically dies out early and the opt. usurps its functions. The two moods are nearly parallel in the oldest language.

1051. **ἄρδην ῥίψειε**: *let him lift high and hurl* (ἄρδην : αἴρειν :: σύρδην : σύρειν :: μίγδην : μιγνύναι).

1052. *The stern vortices of necessity*. The attribute belongs to the first noun, but is applied to the second (hypallage). If Necessity is stern, the blasts are stern. For the thought cp. Eur. *Hec.* 1295 (*στερρὰ ἀνάγκη*).

1053. The only example of diaeresis in the first foot of a paroemiac, exc. Eur. *Fr.* 475, 550. — **πάντως . . . οὐ**: *at all events not* (more emphatic than οὐδαμῶς) — reënforced by γέ. Cp. 333.

1054. **φρενοπλήκτων**: = *deranged*. Cp. 878.

1056. 'Wherein does his wish differ from madness?' — **ἐλλείπει**: *falls short*. Cp. Lys. 31. 3 *εἴ τι ἐγὼ ἐλλείποιμι . . . τῆς κατηγορίας*. — **μὴ οὐ**: after the neg. idea in ἐλλείπει. GMT. 815. Negatives are not, however, always followed

ἡ τοῦδ' εὐχή; τί χαλᾷ μανιῶν;
ἀλλ' οὖν ὑμεῖς γ' αἱ πημοσύναις
συγκάμνουσαι ταῖς τοῦδε τόπων
μετά ποι χωρεῖτ' ἐκ τῶνδε θοῶς,
μὴ φρένας ὑμῶν ἠλιθιώσῃ
βροντῆς μύκημ' ἀτέραμνον.

ΧΟΡΟΣ

ἄλλο τι φώνει καὶ παραμυθοῦ μ'
ὅ τι καὶ πείσεις· οὐ γὰρ δή που
τοῦτό γε τλητὸν παρέσυρας ἔπος.

by μὴ οὐ (*e.g.* Soph. *O.T.* 1387, *Ant.* 443, *Phil.* 348). — **παραπαίειν**: *strike the wrong chord, be mad.* See on 581.

1057. χαλᾷ: *sc.* εὐχή. — **μανιῶν**: gen. with verb of want (merely a repetition of the idea in παραπαίειν, as χαλᾷ is of ἐλλείπει).

1059. συγκάμνουσαι: cp. 414. The hyperbaton and the position of ταῖς and τοῦδε are noteworthy.

1060 f. For the tmesis see on 877. — **μετά . . . χωρεῖτε**: = *withdraw*, though the prep. does not mean *with* here, nor the verb *draw*. Cp. 309. — **θοῶς**: Ep. = prose ταχέως. — **ὑμῶν**: = ὑμετέρας (which does not occur in Aesch.). — **μή**: prose ἵνα μή. — **ἠλιθιώσῃ**: *daze, smite to idiocy.*

1062. ἀτέραμνον: *hard.* So in Eng. *a hard clap.* The 'thunder's bellowing' is the *deafening roar.* See on 190. Cp. 1082.

1063–1070. "He that can endure | To follow with allegiance a fallen lord, | Does conquer him that did his master conquer" (*Antony and Cleopatra* 3. 2). Cp. Menand. 263 ἰδίας νόμιζε τῶν φίλων τὰς συμφοράς, 276 κρίνει φίλους ὁ καιρὸς ὡς χρυσὸν τὸ πῦρ, Eur. *Suppl.* 867 φίλος τ' ἀληθὴς ἦν φίλοις παροῦσί τε | καὶ μὴ παροῦσιν· ὧν ἀριθμὸς οὐ πολύς.

1063. 'Some other topic, pray — try your powers of persuasion on something in which you will have some reasonable hopes of prevailing on me.' Cp. 522.

1064 f. 'For surely this speech (full of effrontery) is not to be endured.' — **παρέσυρας**: *swept in*, i.e. *lugged in* (ἀκαίρως). Aristophanes in *Eq.* 526 uses the word

πῶς με κελεύεις κακότητ' ἀσκεῖν;
μετὰ τοῦδ' ὅ τι χρὴ πάσχειν ἐθέλω·
τοὺς προδότας γὰρ μισεῖν ἔμαθον,
κοὐκ ἔστι νόσος
τῆσδ' ἥντιν' ἀπέπτυσα μᾶλλον.

of Cratinus, who "swept away trees," like a torrent, carrying everything before him. Here Hermes has swept into his discourse a word that should not be there. The nymphs feel insulted that he should attribute to them such principles. The herald of the high court has forgot his *savoir faire* to intimate thus blunderingly that the Oceanides could be capable of such conduct. — **τλητόν**: Ep. = ἀνασχετόν. — **κακότητ' ἀσκεῖν**: cp. Eur. *Suppl.* 872 ἄλλην χρηστότ' ἠσκηκότα (*practis'd another kind of excellence*).

1067. The nymphs do not believe in such advice as Photinus gives Achoreus (Beaum. & Fl. *False One* 1. 1): "And though 'tis noble to a sinking friend | To lend a helping hand, while there is hope | He may recover . . . when all his hopes are dead, | To drown him, set thy foot upon his head," or that "what man hath of frendes the fortune, | Mishap wil make hem enemyes, I gesse, | This proverbe is ful sothe and ful comune" (Chaucer, *Balthazar*), but rather in that expressed in the lines, "I'll yet follow | The wounded chance of Antony, though my reason | Sits in the wind against me" (*Antony and Cleopatra* 3. 8). The Chorus believes "θησαυρὸς μέγας ἐστ' ἀγαθὸς φίλος" and "φίλε μου ἐν τῇ ἀνάγκῃ μου καὶ μὴ ἐν τῇ σπατάλῃ μου (*prosperity*)." — **μετά**: only here with the sing. in Aesch. The orig. meaning of the prep. (*med-, mid*) was probably still felt (hence the plural).

1068. **προδότας**: alluding (if to anybody) to Themistocles.

1069. **νόσος**: see on 225. — **ἔμαθον**: with the inf., but in 62 with the participle. Cp. Z 444 μάθον ἔμμεναι ἐσθλός. GMT. 915.

1070. The caesura before μᾶλλον is unaccompanied by the usual diaeresis after the first foot. — **ἀπέπτυσα**: gnomic aor. GMT. 60. The adj. is found in *Eum.* 191 ἀπόπτυστοι θεοῖς. Compare "I never yet was traitor to my friends | The laws of friendship I have ever held | As my religion" (Chapman, *Duke of Byron* 2. 1).

ΕΡΜΗΣ

ἀλλ' οὖν μέμνησθ' ἁγὼ προλέγω·
μηδὲ πρὸς ἄτης θηραθεῖσαι
μέμψησθε τύχην, μηδέ ποτ' εἴπηθ'
ὡς Ζεὺς ὑμᾶς εἰς ἀπρόοπτον
πῆμ' εἰσέβαλεν· μὴ δῆτ', αὐταὶ δ'
ὑμᾶς αὐτάς. εἰδυῖαι γὰρ
κοὐκ ἐξαίφνης οὐδὲ λαθραίως
εἰς ἀπέραντον δίκτυον ἄτης
ἐμπλεχθήσεσθ' ὑπ' ἀνοίας.

ΠΡΟΜΗΘΕΥΣ

καὶ μὴν ἔργῳ κοὐκέτι μύθῳ

1071. **μέμνησθε**: four times in Aesch. with acc. *rei*, never acc. *personae*.

1078. *Into the ineluctable net of disaster* ("tangled in the fold of dire necessity"). — Aesch. is fond of the expression **δίκτυον ἄτης**. Cp. *Ag.* 360 **δουλείας γάγγαμον ἄτης παναλώτου** (*slavery's sweep-net of sorrow*) 1048, 1376, Ibycus, *Fr.* 2 **ἐς ἄπειρα δίκτυα Κύπριδος**; Stat. *Silv.* 5. 155 leti plagae. — **ἀπέραντον**: cp. *θ* 340 **δεσμοὶ ἀπείρονες**. — **εἰς**: vivid for **ἐν**. Cp. 228, 361, *Eum.* 29 **ἐς θρόνους καθιζάνω**. — **ἄτης**: forty-four times in Aesch. (thirty-three of bloodshed; the rest of destruction in a more general sense).

1079. **ὑπ' ἀνοίας**: = **ἀνοίᾳ** = **δι' ἄνοιαν**. See on 170. Cp. *Ag.* 541 **ἐνδακρύειν ὄμμασιν χαρᾶς ὕπο**.

1080. *Hermes soars skyward. A storm bursts.* Cp. Hes. *Theog.* 706 **σὺν δ' ἄνεμοι ἐνοσίν τε κόνιν θ' ἅμα ἐσφαράγιζον, | βροντήν τε στεροπήν τε, καὶ αἰθαλόεντα κεραυνόν** (*wind and earthquake and dust in wild tumult, and thunder and lightning and fiery levin*). "What raging of the sea! shaking of earth! | Commotion in the winds! . . . Divert and crack, rend and deracinate" (*Troilus and Cressida* 1. 3). "Such sheets of fire, such burst of horrid thunder, | Such groans of roaring wind and rain" (*King Lear* 3. 2).

1081–1088. The sublime fulfillment of the threat in 989–996:

χθὼν σεσάλευται·
βρυχία δ' ἠχὼ παραμυκᾶται
βροντῆς, ἕλικες δ' ἐκλάμπουσι
στεροπῆς ζάπυροι, στρόμβοι δὲ κόνιν
εἰλίσσουσι· σκιρτᾷ δ' ἀνέμων
πνεύματα πάντων εἰς ἄλληλα
στάσιν ἀντίπνουν ἀποδεικνύμενα·

"Vor ihm bebte der Berg und hinter ihm sanken die Felsen zitternd herab" (Klopstock, *Mess.* 2. 369), "Then the earth shook and trembled; the foundations also of the hills moved and were shaken, because he was wroth" (*Psalms* 18. 7). — For the imitation of thunder and lightning the ancients had a thunder-mill (*βροντεῖον*), which consisted of bags of stones rolled down over bronze plates back of and under the stage. The *κεραυνοσκοπεῖον* was a high *περίακτος*. Much of the storm-scene was necessarily left to the spectator's imagination; but in the production of thunder there seems to be no good reason for believing that, even in Aeschylus' time, the ingenuity of the Athenian was taxed more than that of the modern playwright.

1080. **καὶ μήν**: calls attention sharply to a new phase — grim earnest now (*ἔργῳ*), no longer idle talk (*μύθῳ*).

1081. "The voice of thy thunder was in the heaven: the lightnings lightened the world: the earth trembled and shook" (*Psalms* 77. 18).

1082. *And thunder subterrane reverberates withal*, "Some subterrane | And rocking power of the internal world" (Byron). — **βρυχία**: = *ὑποβρυχία* (*under the surface*). Cp. 993 f.

1083 f. *And fiery zigzag lightning-flashes gleam and whirlwinds whirl and twirl the dust.* — **ἕλικες**: in speaking of Demosthenes' *fulmina* Cicero says that they would not have been so effective, had they not been *numeris contorta* (*Or.* 234). — **ζάπυροι**: *exceedingly livid.* Cp. *Pers.* 316 *ζαπληθῆ*. — **κόνιν**: *ῑ* also *Suppl.* 180, 782.

1086 f. *All the winds in great contention with opposing blasts leap together.* — **ἀντίπνουν**: *ῑ*. Similar lengthenings in anapaests are found in Ar. *Av.* 216, 579; usually only *β*, *γ*, *δ* before *λ*, *μ*, *ν*, lengthen in thesis in dramatic poetry.

ξυντετάρακται δ' αἰθὴρ πόντῳ.
τοιάδ' ἐπ' ἐμοὶ ῥιπὴ Διόθεν
τεύχουσα φόβον στείχει φανερῶς.
ὦ μητρὸς ἐμῆς σέβας, ὦ πάντων
αἰθὴρ κοινὸν φάος εἱλίσσων,
ἐσορᾷς μ' ὡς ἔκδικα πάσχω.

1088. The waves are so high that they seem to unite with the clouds. — **ξυντετάρακται** : ξύν is demanded by the meter in only three instances in Aeschylus.

1090. **τεύχουσα** : Ep. and Lyr. = prose *παρέχουσα*, but rare in Sophocles and Euripides.

1091. **μητρὸς ἐμῆς σεβας** : see on 902.

1093. **ἔκδικα πάσχω** : = *ἄδικα πάσχω* = *ἀδικοῦμαι*, and, as Aristotle says (*Rhet.* 1. 13. 5), *ἔστι δὴ τὸ ἀδικεῖσθαι τὸ ὑπὸ ἑκόντος τὰ ἄδικα πάσχειν*. — In the words *ὡς ἔκδικα πάσχω*, the final words of the first play of the trilogy, spoken as he is being hurled into the depths of Tartarus, Prometheus gives vent to all the indignation of his soul at the unjust treatment he is receiving from the king he has helped to the throne. — "When he that should reward, forgets the men | That purchased his security, 'tis virtue | To boast a merit" (Shirley, *The Traitor* 1. 2).

The Liberation of Prometheus by Heracles

FRAGMENTS OF THE

ΠΡΟΜΗΘΕΥΣ ΛΥΟΜΕΝΟΣ

I

(201 Herm., 191 Dind., 190 f. Nauck)

Ἥκομεν —
τοὺς σοὺς ἄθλους τούσδε, Προμηθεῦ,
δεσμοῦ τε πάθος τόδ' ἐποψόμενοι.

ἔπειτα καταλέγουσιν ὅσην χώραν ἐπῆλθον,

τῇ μὲν δίδυμον χθονὸς Εὐρώπης
μέγαν ἠδ' Ἀσίας τέρμονα Φᾶσιν.

Arrian, *Peripl. Pont. Euxin.* p. 19.

II

(202 H., 192 D., 192 N.)

Φοινικόπεδόν τ' ἐρυθρᾶς ἱερὸν
χεῦμα θαλάσσης
χαλκοκέραυνόν τε παρ' Ὠκεανῷ
λίμνην παντοτρόφον Αἰθιόπων,
ἵν' ὁ παντόπτης Ἥλιος αἰεὶ
χρῶτ' ἀθάνατον κάματόν θ' ἵππων
θερμαῖς ὕδατος
μαλακοῦ προχοαῖς ἀναπαύει.

Strabo 1. 33.

III

Titanum suboles, socia nostri sanguinis,
generata Caelo, adspicite religatum asperis
uinctumque saxis, nauem ut horrisono freto
noctem pauentes timidi adnectunt nauitae.
Saturnius me sic infixit Iuppiter,
Iouisque numen Mulciberi adsciuit manus.
hos ille cuneos fabrica crudeli inserens
perrupit artus: qua miser sollertia
transuerberatus castrum hoc Furiarum incolo.
Iam tertio me quoque funesto die
tristi aduolatu aduncis lacerans unguibus
Iouis satelles pastu dilaniat fero;
tum iecure opimo farta et satiata affatim
clangorem fundit uastum, et sublime auolans
pinnata cauda nostrum adulat sanguinem;
quom uero adesum inflatu renouatum est iecur,
tum rursum taetros auida se ad pastus refert.
Sic hanc custodem maesti cruciatus alo,
quae me perenni uiuom foedat miseria;
namque, ut uidetis, uinclis constrictus Iouis
arcere nequeo diram uolucrem a pectore.
Sic me ipse uiduus pestes excipio anxias,
amore mortis terminum anquirens mali;
sed longe a leto numine aspellor Iouis,
atque haec uetusta saeclis glomerata horridis
luctifica clades nostro infixa est corpori,
e quo liquatae solis ardore excidunt
guttae, quae saxa assidue instillant Caucasi.

Cicero, *Tusc. Disp.* 2. 10.

IV

(205 H., 194 D., 194 N.)

ἵππων ὄνων τ' ὀχεῖα καὶ ταύρων γονὰς
δοὺς ἀντίδουλα καὶ πόνων ἐκδέκτορα.

Plut. *Moral.* p. 98 c.

V

(212 H., 205 D., 200 N.)

ἀγρεὺς δ' Ἀπόλλων ὀρθὸν ἰθύνοι βέλος.

Plut. *Moral.* p. 757 d.

VI

(213 H., 201 D., 201 N.)

ἐχθροῦ πατρός μοι τοῦτο φίλτατον τέκνον.

Plut. *Vit. Pomp.* c. 1.

VII

(206 H., 198 D., 196 N.)

ἔπειτα δ' ἥξεις δῆμον ἐνδικώτατον
βροτῶν ἁπάντων καὶ φιλοξενώτατον,
Γαβίους, ἵν' οὔτ' ἄροτρον οὔτε γατόμος
τέμνει δίκελλ' ἄρουραν, ἀλλ' αὐτόσποροι
γύαι φέρουσι βίοτον ἄφθονον βροτοῖς.

Stephanus Byzant. *s.v.* Ἄβιοι.

VIII

(208 H., 203 D., 198 N.)

ἀλλ' ἱππάκης βρωτῆρες εὔνομοι Σκύθαι.

Strabo 7. 300.

IX

(209 H., 195 D., 195, 206 N.)

εὐθεῖαν ἕρπε τήνδε· καὶ πρώτιστα μὲν
Βορεάδας ἧξεις πρὸς πνοάς, ἵν' εὐλαβοῦ
στρόμβον καταιγίζοντα, μή σ' ἀναρπάσῃ
δυσχειμέρῳ πέμφιγι συστρέψας ἄφνω.

ἐπὶ δὲ τῆς ῥανίδος ὁ αὐτός φησιν ἐν Προμηθεῖ·

ἐξευλαβοῦ δὲ μή σε προσβάλῃ στόμα
πέμφιξ. πικροὶ γὰρ κοὐ διὰ ζόης ἀτμοί.

Galen, 9. 385 (ed. Charter).

X

(210 H., 196 D., 199 N.)

ἥξεις δὲ Λιγύων εἰς ἀτάρβητον στρατόν,
ἔνθ' οὐ μάχης, σάφ' οἶδα, καὶ θοῦρός περ ὤν
μέμψει· πέπρωται γάρ σε καὶ βέλη λιπεῖν
ἐνταῦθ'· ἐλέσθαι δ' οὔτιν' ἐκ γαίας λίθον
ἕξεις, ἐπεὶ πᾶς χῶρός ἐστι μαλθακός.
ἰδὼν δ' ἀμηχανοῦντά σ' ὁ Ζεὺς οἰκτερεῖ,
νεφέλην δ' ὑπερσχὼν νιφάδι γογγύλων πέτρων
ὑπόσκιον θήσει χθόν', οἷς ἔπειτα σὺ
βαλὼν διώσει ῥᾳδίως Λίγυν στρατόν.

Strabo 4. 182.

APPENDIX

A. MANUSCRIPTS

M: codex Mediceus (Laurentianus 32. 9) in the library of Lorenzo dei Medici, Florence, by far the oldest and best; contains all the plays of Aeschylus except parts of the *Agamemnon*.

a: codex Marcianus 468 (now in the same library as *M*), a fifteenth century copy of *M*.

b: codex Parisinus 2886, fifteenth century, probably a copy of *M*; contains all the plays except the *Agamemnon* and the *Choephori*.

c: codex Florentinus (Laurentianus 318), fourteenth century; contains all the plays except the *Choephori* and the *Supplices*.

d. codex Marcianus 616, in the library of St. Mark, Venice, probably a copy of *M*, thirteenth century (probably); contains the same plays as *c* (except a part of the *Agamemnon*).

e: codex Farnesianus, in the Museum at Naples, fourteenth century (same plays as *c* and *d*); contains the revision of Demetrius Triclinius.

The following facsimiles may be mentioned: —

1. Aeschyli quae supersunt in codice Laurentiano veterrimo quoad effici potuit et ad cognitionem necesse est visum typis descripta edidit R. Merkel. Oxonii e typographeo Clarendoniano, MDCCCLXXI.
2. L' Eschilo Laurenziano. Facsimile pubblicato sotto gli auspici del ministero dell' Istruzione pubblica, Florence, 1896.

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C. CRITICAL NOTES ON THE TEXT

[For *American Journal of Philology* the abbreviation *A. J. P.* has been used; for *Transactions of the American Philological Association*, TAPA; and for the *Proceedings* of the same, PAPA. For the names of the editors mentioned in the critical notes, consult the Bibliography.]

2. ἐς οἶμον: Mss., δύσοιμον (ἄοιμον) Weil, ἄκυμον F. W. Schmidt, ἐς αἶαν (preceded by Σκυθῶν) Nauck. — **ἄβροτον**: schol. Ξ 78, schol. Ar. *Ran.* 814, ἄβατόν τ' *M*, ἄβατον recc., Weckl. (now), S.-W. The variant is probably very old. Cp. Soph. *Phil.* 1–2 Ἀκτὴ . . . ἄστιπτος οὐδ' οἰκουμένη (= ἄβροτος, which seems more appropriate in our passage). When Prometheus describes the place, he speaks of τοῦδ' ἀγείτονος πάγου (270), and Hephaestus declares that he will fasten him τῷδ' ἀπανθρώπῳ πάγῳ, ἵν' οὔτε φωνὴν οὔτε του μορφὴν βροτῶν ὄψει (21). The Titan is pinioned σκοπέλοις ἐν ἄκροις (143), πρὸς πέτραις ὑψηλοκρήμνοις (5), but the κορυφαί are not ἄβατοι (Eur. *Ion* 86). Cp. *Prom.* 722, Eur. *Phoen.* 809 εἰς ἄβατον φῶς (*quo nemo penetrare potest*), Hdt. 4. 25 οὔρεα τε γὰρ ὑψηλὰ ἀποτάμνει ἄβατα καὶ οὐδείς σφεα ὑπερβαίνει, Xen. *An.* 4. 1. 20 βλέψον, ἔφη, πρὸς τὰ ὄρη καὶ ἴδε ὡς ἄβατα πάντα, 5. 6. 9 ὁ Παρθένιος ἄβατος . . . ἐγὼ μὲν οὖν οὐ χαλεπὴν . . . νομίζω τὴν πόρειαν ἀλλὰ παντάπασιν ἀδύνατον, Plato, *Legg.* 892 E εἰ διάβατός ἐστι . . . εἰ δὲ ἄβατος, Soph. *Fr.* 85 ἔς τε τἄβατα καὶ πρὸς τὰ βατά. True, the epithet means also *a nemine adhuc visitatum* (Eur. *H. F.* 851 ἄβατον χώραν, *Fr.* 740 ἀβάτους λειμῶνας), or *quo ingredi non licet* (*Bacch.* 10, *Phoen.* 1751 σηκὸς ἄβατος); but here the idea is rather οὐκ οἰκουμένην ἐρημίαν, not ἄστιπτον γῆν. Cp. Xenophon's σταθμοὶ ἐρῆμοι and πόλεις ἐρῆμαι)(οἰκουμέναι — "desert, unfrequented . . . than flourishing peopled towns" (*Two Gent. Verona* 5. 4). **6. ἀδαμαντίνων δεσμῶν ἐν ἀρρήκτοις πέδαις**: schol. Ar. *Ran.* 814, ἀδαμαντίναις πεδησιν ἐν ἀρρήκτοις πέτραις *M*, σφηνῶν ἐν ἀρ. πέδαις Lowinski. Stanley's conjecture πεδῶν is improbable, since the tragic poets avoided as much as possible the gen. plur. of the first declension. **13. ἐμπεδῶν ἔτι**: *M*, ἐ. ἄνῃ Herm., ἐ. ματᾶν Hart., ἐμπεδᾷ μ' ἔτι Heimsoeth, ἐμπόδισμά που Lowinski, ἦν πόνων ἔτι Zakas. **16. σχεθεῖν**: Elmsley, σχέθειν *M*. **17. εὐωριάζειν**: Porson (after glosses of Hesych. and Photius), ἐξωριάζειν *M* (which is explained by the schol. ἔξω ὥρας καὶ φροντίδος ποιεῖσθαι). Neither the verb nor the deriv. from ὥρα (ἔξωρος) occur. **20. πάγῳ**: recc., τόπῳ *M* (not exactly congruous with προσπασσαλεύσω). **21. ἐπηύρου**: Elms., ἐπηύρω *M*, ἀπηύρω recc. **36.** The

idea is "It boots thee not to be compassionate" (*Rich. II*, 1. 3). 39. Cp. Ar. *Vesp.* 834 ὡς δεινὸν ἡ φιλοχωρία. 41. οἷόν τε; πῶς: *M*, ποιόν τι; πῶς Hart. The latter's objection that disobedience to Zeus *is* possible is not well founded. See note. 42. αἰεί γε: rec., ἀεί τε *M*, αἰαῖ τί Elms., ἀεὶ σύ Hart. 43. Tournier proposes τῷδε for τόνδε (*Rev. de Phil.* for 1878, II. 176). 45. The meaning of χειρωναξία is made clear by τέχνη two lines below: "That of theyr stele, by thy *crafte*, condatur mihi galea," says Thersytes to Mulciber in an Old Eng. Play. 49. ἐπαχθῆ: Stanley, ἐπράχθη Mss., Blomf., Dind., ἐπρώθη Abresch, ἐτάχθη Schaefer, C. G. Haupt, ἐκράνθη Reisig, ἐφράχθη Caesar, ἐπράθη Wieseler, ἐπώχθη Merkel, ἀπεχθῆ Fritzsche, πάραυτα πρᾶσσε Lowinski. Meissner reads ἐπράχθη θεοῖσι πλὴν τοῦ κοιρανεῖν, Weil ἐπράχθη Ζηνὶ θεοῖσι κοιρανεῖν. The trag. poets use ἀχθεινός, not ἐπαχθής, so far as we can judge from the extant plays; but the fact that the latter does not appear in the other six dramas is not sufficient to determine that it did not belong to the Aeschylean thesaurus; and the word is common enough in Plato. ἀπεχθής occurs only Soph. *Ant.* 50. 51. τοῖσδε: Mss., τυῖσδέ τ' Elms., Meineke, τοῖσδ' ἔτι Reisig, καὶ τοῖσδ' Blomf., τοῖσδέ γ' Hart., τοῖσδ' ἐγώ M. Schmidt, ἔγνωκα κἀγώ Nauck, τίς δ' οὐ; Weil, καὐτός Burges (who changes οὐδέν to οὐδ' ἔν), Nauck. 54. ψέλια: recc., Weckl., Dind., ψάλια *M*, Blomf., S.-W. The two words are often confused. 56. Pauw's change of the Mss. θεῖνε to θείνων and Bothe's to θείνας are unwarranted. 59. πόρον: Mss., πόρους Blomf., Dind., Dion. Hal. (*Ant. Rom.* 7. 36), Marcellin. (*Vita Thuc.* 5) schol. Ar. *Eq.* 759 (who says that πόρους is generally written instead of πόρον). Herm. maintains that the Mss. reading is correct. In *Eq.* 759 πόρον is not metrically possible. The reading in Marcellinus and Dionysius does not prove that πόρον is wrong. In 477 the sense is different. 60. δυσεκλύτως: *M*, δυσεκβλήτως rec., δυσεκβόλως Heimsoeth. 66. ὑπὸ στένω: Weckl., ὑποστένω *M* (first hand), ὑπερστένω rec., Blomf., ὕπερ στένω Bothe, S.-W., ὅσον στένω Heimsoeth. ὕπερ crept in from the next verse. 77. γε: recc., σε *M*, τε *m*'. 80. τραχυτῆτα: most editors, τραχύτητα *M*, Blomf. The word is oxytone in the Attic of the best period. 87. τέχνης: Mss., τύχης recc., Blomf. (merely a correction for τέχνης misunderstood; the latter gives the sense required with ἐκκυλισθήσῃ). 89 f. Nauck reads πηγαί τε ποταμῶν ποντίων τε κυμάτων νήριθμον ἀγκάλισμα. The poetical γέλασμα of the Mss. is given up by some critics for such frigid conjectures as γ' ἔλασμα (Pauw), κάχλασμα (Toup), ἀγέλασμα (Tyrwhitt). The meaning is

clear: "un rayon de soleil qui sourit dans l'ondée." The motion of the waves which intensifies the effect of the rapid movement of the light, helps out the suggestion of laughter; but motion is not sound. The Platonic ἐκγελᾶν is different. — παμμῆτορ: recc., παμμήτωρ *M*. 93. αἰκίαισιν: editors, αἰκίαισι *M*. 94. τὸν μυριετῆ: Oberdick, following the schol., conjectured τρισμυριετῆ (*Zeitschr. für öst. G.* 22. 328). 96. ἐξηῦρ': most editors, ἐξεῦρ' *M*, Blomf. 99. πῇ: Turnebus, ποί *M*. — ποτε: Mss., πότε Weckl.

100. τέρματα τῶνδ' ἐπιτεῖλαι: *M*, τέρμα recc., τέρμα τοιῶνδ' Elmsl., τέρματι τῶνδ' ἐπικέλσαι Coenen (*De comparationibus et metaphoris apud Atticos praesertim poetas*, Utrecht, 1875). 108. Dähnhardt conjectured ὑπέζευγμαι from the glosses of the later Mss. (ὑπέκυψα, ὑπῆλθον). But ἐνζευγνύναι is so common in this metaphorical sense that no change is required. Cp. 578, Eur. *Suppl.* 1229 ἐν ὅρκοις ζεύξομαι, *Hel.* 1654 ἐν γάμοις ἐζεύχθαι, *El.* 98 f., *Med.* 161 ff. ὅρκοις ἐνδησαμένα, Soph. *O.C.* 526, B 111 ἄτῃ ἐνέδησε. 109. θηρῶμαι: Mss., θηράσας Canter, δωροῦμαι Heimsoeth. 112. τοιῶνδε: recc., Dind., Weckl., τοιάσδε *M*, Blomf., S.-W., τοίας δὲ Winckelmann, τοιόσδε Raspe. Prometheus refers to the character of the crime (not of the punishment), on which he enlarges when the chorus appears. Cp. 563. 620. — ἀμπλακημάτων: Mss., ἁπλακημάτων Porson, Blomf. 113. ὑπαιθρίοις: Blomf. and most editors, ὑπαίθριος Mss., S.-W. — δεσμοῖσι: Mss., δεσμοῖς Paley, C. G. Haupt, S.-W. — προυσελούμενος: Weckl., M. Schmidt, Fritzsche, πεπασσαλευμένος Robortel., C. G. Haupt, S.-W., πασσαλεύμένος (first accent crossed out) *M*, πασσαλευτός recc. (ὤν being added by Turn.), manifestly a correction of the reading in *M*, προσπεπαρμένος Dind. The original accent of πασσαλεύμένος points to a displaced paroxytone. The first word of the verse requires an explanatory epithet, ὑπαιθρίοις hinting at some indignity. Cp. 454, where the rare word προυσελούμενον became προσελούμενον and προσηλούμενον (cp. προσηλῶσθαι Lucian, *Prom.* 1. 1). 114. ἆ ἆ: Dind., ἆ ἆ ἔα ἔα Mss., S.-W. 116. θεόσυτος: rec., θεόσσυτος *M*. — κεκραμένη: for the idea cp. Plato, *Symp.* 202 E πᾶν τὸ δαιμόνιον μεταξύ ἐστι θεοῦ τε καὶ θνητοῦ, Isoc. 10. 28 ἐξ ἀνδρὸς μὲν καὶ ταύρου μεμιγμένης. 117. Pauw would insert τις after τερμόνιον, Butler τόνδε. Dind. reads τίς ἵκετ' αἴας τόνδε τέρμιον (against which Heimsoeth *Wiederh.* p. 307). Fritzsche thinks τίς ὤν has dropped out after πάγον (for metrical reasons). C. F. Müller makes two dochmii by inserting τόνδε between ἵκετο and τερμόνιον. 119. ἐμῶν: recc., ἡμῶν *M*. 128. ἅδε: Herm., ἥδε Mss. — προσπαρτός: *m'*, Blomf., Weckl.,

S.-W., προσπαρτός rec., προσπαρτὸς ἐγώ Dind., πρὸς πατρός *M*. 143. δνοφερά: Hirschig, Weckl., φοβερά Mss., Blomf., S.-W., θολερά Halbertsma. 145. εἰσιδοῦσαν: Herm., εἰσιδουσα or εἰσιδοῦσᾱ *M* (*a* by later hand) εἰσιδούσᾳ Turn., Blomf., Elms., εἰσιδούσῃ, or εἰσιδοῦσιν recc., εἰσιδούσας Pallis. 147. πέτραις; *M* (πέτραι first hand), πέτρᾳ recc., Elms., Dind., S.-W. — ταῖσδ': Victorius, ταῖς *M*. 148. ἀδαμαντοδέτοισι: Turn., ἀδαμαντοδέτοις *M*. 150. ἀθέτως: Bentley (from Hesych.), ἀθέσμως Mss., ἄθετα, or ἄθεσμα Pauw. 152. θ' Ἄιδου: Turn., τ' ἄϊδου Mss. 155. ἀγρίως: recc., ἀγρίοις *M*, Reisig, S.-W. 156. μήτε: Turn., μήποτε *M*. — Elms. writes μηδεὶς for μήτε τις, Herm. μήποτέ τις μήτε θεός τις, Reisig μή τις θεός. Dindorf's reading μήτε θεῶν μήτε τις ἀνδρῶν was due to ignorance of the original text of *M*. 161. συνασχαλᾷ: Mss. have ξυν. So Weckl. L. Dindorf follows rec. in reading ξυνασχαλεῖ (on the ground that ἀσχαλᾷ is not Att.). Both forms are Ep. Cp. Eur. *I.A.* 920. — δίχα γε Διός: *M*, δίχα γ' ἑνός recc., δίχα γοῦν ἑνός Herm. 163. ἄγναμπτον: *m'*, ἄγναμφον *M*, ἄγναπτον rec. To restore responsion with the antistrophe Morell inserts τὸν and Butler μάλ' before ἄγναμπτον, Arnaldus τὸν and Winckelmann ὃν after the same word. Dind. reads ἄκναφον, Herm. ἀστραφῆ, H. L. Ahrens ἀκνάμπετον (*Philol.* 23. 6). 167. ἔτ' ἐμοῦ: rec., ἔτ' ἀπ' ἐμοῦ *M*. 170. τὸ νέον: Mss., τὸ κενὸν Weil. — ἀφ': *M*, Weil, ὑφ' *m* and many editors. 172. οὔτε: Porson, Weil, Weckl., οὔτοι *M*, οὔτι rec., Blomf., S.-W. 174. πτήξας: cp. the Chaucerian "couche as doth a quaille" and Skelton, *Parrot* 420 "to knele, to stowpe and to play cowche quale." 176. τε: Turn., τέ μοι Mss. — τῆσδ': rec., τῆς *M*. 181. ἐρέθισε: Turn., ἠρέθισε Mss. Weil thinks we ought to retain the Mss. reading, not insisting on such extremely accurate responsion. 182. δ': Porson, γὰρ Mss. 183. πᾷ: Turn., ὅπᾳ Mss. 185. ἀπαράμυθον: rec., οὐ παράμυθον *M*. Cobet (*Mnemos.* N. S. 14. 122) contends that παράμυθον is the correct reading, citing παράλογος and παράνομος. But the meaning here is not *contra rationem*. 186. τραχὺς καὶ: rec., τραχύς τε καί *M*. 187. ἔμπας, ὀίω: preceded in the Mss. by Ζεὺς ἀλλ', which is omitted by Bothe, Heims., Weil, Weckl. Brunck would omit ὀίω. Reisig adds πάλιν αὖ, Schneider μαλακῶς to ὀίω. Stüremburg changes the verb to οἴῳ, Herm. to οἴῳ (assuming, with Scholefield, a lacuna).

201. ἕδρας: recc., ἕδρης *M*. 210. Schütz considers this verse an interpolation, or that Gaea is to be understood as the mother of Themis. Reisig assumes a lacuna between 209 and 210. Jacobs, Schömann, and others consider Gaea and Themis as different deities. Herm., Welck.,

Ahrens, K. Keil, Weil, and others are correct in maintaining the opposite view. In Hesiod they are distinct, but in Athens Gê-Themis was one deity (Pausan. 1. 22; *Corp. Inscr. Att.* 3. 318 and 350). At Delphi they were closely associated. See on 209 and Introd. II. 13. 3. **213. χρείη, δόλῳ δὲ τοὺς**: Dawes, *χρὴ. ἢ δόλῳ τοὺς M. m'* adds δὲ and writes *χρεῖ' ἦ* in margin. — **ὑπερσχόντες**: Porson, *ὑπερεχόντας M*, *ὑπερέξοντας* Turn., *πελωρίους* Reisig, *κρατήσοντας* Wellauer, *ὑπειρόχους* Wunder, *ὑπερτέρους* Herm., *προέξοντας* Fritzsche. Hirschig omits the verse. See note. **217. προσλαβόντι**: *M*, schol., Weckl., S.-W., *προσλαβόντα* recc., Porson, Blomf., Dind. Cp. Eur. *Med.* 660. **223. ποιναῖς**: *M*, *τιμαῖς* recc. — **ἐξημείψατο**: *M*, *ἀντημείψατο* recc. and most editors. **234. τοῖσιν**: Mss. Elmsley changed to *τοισίδ'* (*ν* being written in *M* for another letter erased). 239. Dind. considers an interpolation. Nauck reads *ἐν οἴκτῳ θέμενος, εἶτ' οἴκτου τυχεῖν*. Paley *ταὐτοῦ τυχεῖν*. There is no need of departing from the Mss. reading, which does not mean "sich jemand in seinem Mitleid zur Aufgabe machen" (Passow). See note. **245. ἠλγύνθην**: recc., *ἀλγύνθην M*. **246. καὶ μὴν**: Mss., *καὶ μὴ* Mitschenko (*Rev. de Phil.* 1877, p. 268), adopted by Weil. But this does not harmonize with the next verse. — **φίλοις**: Mss., *φίλοισιν* recc. — **ἐλεινὸς**: Porson. *ἐλεεινὸς* Mss. **253. πύρ**: Mss., *φῶς* Meineke, *σπέρμ'* Weil. — E. Hoffmann (*N. Jahrb. f. Phil. und Paed.* 1885) thinks a verse is lost before 255 or after 256. In the first case it may have corresponded in sense to 38, in the second to 28. **264 f. τὸν κακῶς πράσσοντ'**: Stanley, *τοὺς κακοὺς πράσσοντας* Mss. Elms. reads *εὖ δὲ ταῦθ'* after *πράσσοντας*, Jacobs *εὖ 'γὼ*, Bothe *ἦ*, Reisig *αὐτὸς*, Schneider *ὧδε*. **268. τοίαισί με**: Mss., *τοιαῖσδέ με* Weckl. (since Aesch. does not seem to make freq. use of *τοῖος*, — only where the meter does not permit *τοιόσδε*), *τοίαισί γε* C. G. Haupt, Fritzsche, *τοιαισίδε* Elms. **274. πίθεσθε**: Elms., *πείθεσθε* Mss. Cp. 204, 333. **275. ταὐτά τοι**: Herm. (*ἢ περὶ τὰ αὐτὰ πλανωμένη*, says the schol.), *ταῦτά τοι M*, *πυκνά τοι*, or *πανταχοῖ* Weil, *πάντα τοι* Herwerden. **291. ἔστιν ὅτῳ**: Mss., *ἔστ' ἂν ὅτῳ* Madv., *ἔσθ' ὅτῳ ἂν* Herwerden. Other emendations have been made to secure the (supposed) missing *ἄν*. But *ἄν* is not required. See note. **294. χαριτογλωσσεῖν**: Athen. 4. 165 c, *σὲ τὸ χ. M.* — "My tongue could never learn sweet smoothing words" (*Rich. III*, 1. 2). **295. συμπράσσειν**: Brunck, *συμπράττειν M*.

313. **χόλον**: Mss., Weckl., Dind. (cp. 29. 376). *ὄχλον* Döderlein, S.-W., *χόλου* Lowinski. "Doederlinus *ὄχλον* inepte conjecit, quasi hic

de turba malorum sermo sit ac non potius de gravitate," says Fritzsche and conjectures ὄτλον (cp. *Sept.* 18). So Meineke (*Philol.* 15. 39), who later accepted Haupt's emendation (τὸν νῦν πολὺν παρόντα μόχθον). Weckl. previously adopted Lowinski's conjecture, but in his last edition has gone back to the Mss. reading, which is unquestionably defensible. See note. 314. μόχθων: *M*, μόχθον recc. Weil reads πικρὸν παρόντα μόχθον, L. Schmidt χόλον παρόντ' ἄμοχθον. Blomf. suggests μόχθων παρόντων. The afflictions are the outcome, or evidences, of the wrath of Zeus. Cp. 525 ff. 331. τούτων: Weckl., S.-W., πάντων Mss., Blomf., Dind., πόνων Weil. — μετασχὼν: Mss., Blomf., Dind., Kiehl (*Aeschylea*, p. 55) omits 331 f. and changes αἰτίας to αἰκίως in the preceding verse. Oceanus, a "plain, well-meaning soul," was not an accomplice of Prometheus in all his daring acts against Zeus; he was entirely too ἀπράγμων to have joined in such undertakings; he keeps away from the councils, as well as the contentions, of the gods; he enjoyed the good will of both the new and the old rulers. In 250 Prometheus states explicitly that he had no confederate in his revolt against Zeus. Both the "immense age" and the "remoteness" of Oceanus have, I think, been appreciated by commentators; if so, the "obvious sarcasm" which Bevan finds in these verses is not so obvious after all. Prometheus does not misdoubt the sincerity of his sympathizing visitor; only he cannot approve of his emprise. In 505 the reading of *M* is ταῦτα (instead of πάντα). The similar words πάντως and πάπταινε just below may have contributed to the change. Stadtmüller conjectured πενθῶν, E. Hoffmann (*N. Jahrb. f. Phil. u. Paed.* 1885), πρὶν οὐ μετασχὼν. 333. πείσεις: recc., πείθεις *M*. — εὐπιθής: recc., εὐπειθής *M*. 337. μηδαμῶς: *M*, μηδαμῶς μ' recc., Blomf., Dind. 338. The older form δωρειάν was restored by A. von Bamberg. See Meisterhans, *Gr. d. Att. Inschr.* p. 312. 340. κοὐδαμῆ: recc., κοὐδὲ μή *M*. 347–372. Given to Oceanus in Mss. E. Hoffmann defends this assignment in *N. Jahrb. f. Phil.* 1885. So Vendel-Heyl and Wieseler. Bergk assigns 347–365 to Oceanus, the remainder to Prometheus, assuming a lacuna before 382. Elmsley added 347–372 to the speech of Prometheus. The verses are Aeschylean, that is, Promethean (see Introd. I. 6. 1), not Oceanic. 347. χαὶ: Porson, καὶ Mss. 348. πρὸς: recc., ἐς *M*. There is no need of changing to the dat., as Valck., Hart., and Bergk desire, since there is a mental wave of hand, so to speak, toward the west. See note. 349. κίον': Mss., κίων Blomf., Petit (*Obs. misc.* 3. 2. 4).

350. ὤμοις: Mss., Weckl., S.-W., *ὤμοιν* Robortel., Blomf., Dind. 353. ἑκατογκάρανον: Blomf., *ἑκατογκάρηνον* Pauw, *ἑκατοντοκάρηνον* (α over η) *M*. 354. πᾶσιν δ': Minckwitz, Herm., Weckl., Weil, *πᾶσιν* ὃς Mss., Dind., *Τυφῶν ἅπασιν ὅστις* Elms., *θῆρ' ὃς πᾶσιν* Burges, *μόνος* ὃς Butler, *ὅστις* (omitting *πᾶσιν*) Gaisford, *πᾶσιν* ὃς *ἀνέστη* Wunderlich, *πᾶσιν ἀντέστη* Wellauer, S.-W., *πᾶσιν* ὃς *ἔστη* Lindau, *παῖς* ὃς *ἀντέστη* Kvičala, *πᾶσιν ὅς γ' ἔστη* Szelinski, *εἷς* ὃς *ἀντέστη* Weil, *θεοῖς* ὃς *ἀντέστη* Blaydes. Many other conjectures have been made. Between *πᾶσιν* ὃς and *ἀντέστη* Naeke supposes a lacuna. Paley considers the verse spurious. 355. φόβον: *M*, Weckl., S.-W., *φόνον* recc., Blomf., Dind. 363. παράορον: Bergk, *παρήορον* recc., *παράωρον M*. 371. θερμοῖς: recc., Weckl., Dind., *θερμῆς M*, S.-W., *δεινοῖς* Pauw. — ἁπλάτου: Schütz, Weckl., Dind., *ἁπλήστου* Mss., S.-W., *ἄπληστος* Gedike. 378. ὀργῆς νοσούσης: Mss., Blomf., S.-W., *νοσοῦσιν* Reisig, *ζεούσης* Dind., *φρενὸς νοσούσης* Weil. Hermann says: "*ὀργὴ νοσοῦσα* non erit nimia et modum excedens ira intellegenda, sed quae non impleat modum nec possit recte censeri ira esse"; and comparing the schol. with Hesych. on *σφριγᾶν* he conjectured *σφριγώσης*, in which he was followed by Weckl., at first; but the latter has now gone back to the Mss. reading. Dind. compared Themistius 7. 98 *φάρμακον δὲ ὀργῆς οἰδαινούσης τὸ μὲν αὐτίκα λόγος ἐστίν, ᾧ σὺ τηνικαῦτα ἐπράυνας σφαδάζουσαν καὶ ζέουσαν ἔτι*. But *νοσούσης* harmonizes with *ἰατροί*, and it is attested by all the Mss. 381. προθυμεῖσθαι: *M*, *προμηθεῖσθαι* recc., Blomf., Dind., Paley. 386. ἐμὸν: Mss., *μεῖζον* Weil (formerly), but now *ἐμὸν δοκῆσαι τἀμπλάκημ' ἀρκεῖ τόδε*. 399. δακρυσίστακα δ': Weckl., Weil, Minckwitz, *δακρυσίστακτον* δ' Blomf. (Heath, Dind., S.-W. omit δ'). Herm. writes *ῥαδινῶν* δ' *εἰβομένα*. Schneider changes *δακρυσίστακτον* to the gen. plur. Heath writes *ἔτεγξε* (after recc.) and omits *δέ* and *λειβομένα*. G. Wolff suggested *δακρυσιστακτὶ* δ' (*Rhein. Mus.* 19. 464).

400. ῥαδινὸν: recc., *ῥαδινῶν M*, Hart., Herm , Dind. 407 f. There is a lacuna after *ἀρχαιοπρεπῆ*. Heath reads *κἀρχαιοπρεπῆ . . . στένουσα*, Haupt *μεγάλαν καὶ μεγαλοσχήμονα*. — στένουσι: *M*, *στένουσα* recc., *δακρυχέει στένουσα* Herm. Dind. fills up the lacuna with *περθομέναν*. Weil adds *τ' ἐσχατιαὶ*, Weckl. *θ' ἑσπέριοι*, Fritzsche *δυρόμενοι*. 419. Ἀρίας τ': Martin, Hart. (who proposes also *Καρίας*), Weckl., *Ἀραβίας* Mss., Dind., S.-W., Boissonade, *Ἀβάριες* Burges, *χαλυβίας* Schütz, *Ἀραμίας* Wieseler. *Σαρματᾶν* Herm., *Ἰβερίας* A. Ludwig, *Χαλκίδος* Heimsoeth, *Ἀερίων* B. Foss. 421. ὑψίκρημνον: Bothe,

Elmsley, and most editors, ὑψίκρημνόν θ' Mss. The schol. says λείπει ὁ καί. 422. πέλας: Mss., πύλας Burges, Herm. (citing Pliny *N. H.* 6. 12 ab his sunt portae Caucasiae, magno errore multis Caspiae dictae, Luc. *Prom.* 4 ἀνεσταυρῶσθαί με πλησίον τῶν Κασπίων τούτων πυλῶν ἐπὶ τοῦ Καυκάσου). νέμονται: recc., νέμουσι *M*. I have never believed that the last verses (431 ff.) of this admirable song referred to Atlas. They form the climax to the universal mourning for Prometheus. So Bevan recently in his translation (p. 89), and his reviewer (*Class. Rev.*, April, 1903, p. 165), who supposes that the part of the chorus which sings the parenthesis referring to Atlas is not the same as that which sings the other parts. Ribbeck desired to transpose the last strophe and antistrophe. But the strophe really does not belong here. This is indicated by the lack of responsion, by the subject-matter (which is obtruded in such a way as to interrupt violently the smooth course of the song), and by words such as ἀκαμαντοδέτοις, λύμαις, which (plainly reminiscences of other parts of the play) are wholly out of place. 426. ἀδαμαντοδέτοις: rec., ἀκαμαντοδέτοις *M*, ἀκάμπτοις Weil, ἀκμάτοις Ribbeck. 428. Ἄτλανθ' ὃς: rec., ὡς *M*. — ὑπέροχον: rec., ὑπείροχον *M*. The whole strophe has given trouble. Lachmann conjectured μόνον μόνον δὴ πρόσθε σου ἄλλων, Dind. θεὸν Ἄτλαν, ὃς αἰὲν ὑπέροχον σθένος κραταιὸν γᾶς, Pflugk θέοθεν Ἄτλαντος αἰὲν . . . οὐράνιον πόλον ὃς νώτοις ὑποστεγάζει, Hart. κρατύνων . . . φέρων νώτοις, Butler κραταιὸν οὐρανοῦ πόλον, Fritzsche κρατύνων γᾶς . . . ἐπιστενάζει. Schütz omits ἐν πόνοις, Burney changes to πόνοισιν, Herm. reads εἰσειδόμαν θεῶν Ἄτλαντος ὑπέρεχον . . . ὃς γᾶν . . . ὑποστεγάζει, Heimsoeth the same (exc. εἰδόμαν θεῶν δαμέντ'). Madv. has ἐντόνοις and adds τε to ἀδαμαντοδέτοις. Ribbeck reads εἰσιδόμαν. S.-W. omit τε after and insert ὃς before οὐράνιον. Minckwitz suggests αἴας after αἰὲν (but αἶα does not mean earth). Paley changes ὑπέρεχον to ὑπερέχει, Schütz σθένος κραταιὸν to χθονὸς κατερείδων. Dind. proposed ὀχῶν στενάζει, Halm ὃς γᾶν οὐράνιόν τε πόλον νώτοις ὑποστεγάζει, Ludwig and Pleitner ὃς αἶαν, Meineke σθένος κρατῶν γάιον. Weil adds πέριξ ἀείρεται to κλύδων. 432. βυθός: recc., βαθύς *M*. 433. κελαινὸς: Herm., κελαινὸς δ' Mss. 435. See note. The rivers make moan for the suffering (ἄλγος) of the Titan. Cp. Soph. *Phil.* 734 μῶν ἄλγος ἴσχεις τῆς παρεστώσης νόσου; The anguish transfixes his breast (*Prom.* 65) as Philoctetes wishes it to cleave to the Cephallenian: εἴθε σοῦ διαμπερὲς | στέρνων ἔχοιτ' ἄλγησις ἥδε (*Phil.* 791 f.). Cp. *Ai.* 259 νέον ἄλγος ἔχει, Hes. *Theog.* 621 ἔνθ' οἱ γ' ἄλγε' ἔχοντες ὑπὸ χθονὶ ναιετάοντες | εἵατ' ἐπ' ἐσχατιῇ μεγάλης ἐν πείρασι

γαίης | δηθὰ μάλ', ἀχνύμενοι, κραδίῃ μέγα πένθος ἔχοντες. **438. προυσελούμενον**: Askew (after *Etym. Mag.* 690 12 and Ar. *Ran.* 730), προσηλούμενον *M* (ε over η in *m*), προσσελλούμενον rec., προυγελούμενον Bentley, προσηλωμένον Stanley, προσσφηνούμενον Pauw, γε προσελούμενον Heath, προσσελούμενον Dobree, προσσιλούμενον Minckwitz. **442. τὰ 'ν βροτοῖς δὲ πήματα**: Mss., τὰ δὲ βροτοῖς δωρήματα F. W. Schmidt, δ' ἔργματα Herwerden, δὲ πταίσματα rec., δ' εὑρήματα Heath, δὲ πράγματα Meineke, δ' ῥήματα Keck. **449. βίον**: *M*, χρόνον recc. **452. ἀήσυροι**: *M*, ἀείσυροι *m'*, ἀείσοροι Pauw. — For the meaning see note — "beetles run along the furrows, ants *make their ado*" (Browning, *Paracelsus*). **457. ἔδειξεν**: for this use of the verb cp. Soph. *Ai.* 1196 ἔδειξεν ὅπλων Ἕλλασι κοινὸν Ἄρη. **458. δύσεις**: Mss., ὁδούς Stob. *Ecl.* 1. 1, φύσεις Herm. **460. ἐξηῦρον**: Stob., ἐξεῦρον Mss. (cp. 468). **461. ἐργάνην**: Stob. *Floril.* 81. 1, *M* (originally), ἐργάτιν *m'*, ἐργάτην rec. Cp. Soph. *Fr.* 759 τὴν Διὸς, γοργῶπιν Ἐργάνην. Weckl. now reads μουσομήτορ' ἐργμάτων. The meaning of the verse is expressed in Cowper's lines: "Memory fills her ample page | With truths pour'd down from every distant age!" **463. σάγμασιν**: Pauw, Weil, Weckl., S.-W., σώμασιν Mss., Blomf., Dind., σήμασιν Faber, κέντροισιν Brunck. **465. γένοινθ**: Dawes, γένωνθ' Mss. **468. ναυτίλων**: recc., ναυτιλόχων *M* (evidently a contamination of ναυτίλων and ναυλόχων). **472. αἰκὲς**: Porson, ἀεικὲς Mss., εἰκὸς Hart., ἀπιθὲς Weil. **475. ἰάσιμος**: *M*, Blomf., Dind., S.-W., ἰάσιμον recc., Weil, Weckl. (now), ἰατέον Hart., ἰατὸς εἶ Herwerden. **476. θαυμάσῃ**: *M*, θαυμάσεις recc. **480. οὐδὲ**: Mss., Weckl., οὔτε Blomf. and most editors. — **οὔτε πιστόν**: rec., οὐ ποτιστόν recc., παστόν E. Hoffmann. **486 f.** Dio Chrysostomus on Paul, *Ephes.* 4, *Homil.* 12 gives as an example of σύμβολοι: ἔξω δὲ ἐξελθόντι ὁ ὀφθαλμός μοι ὁ δεξιὸς κάτωθεν ἀναπηδᾷ· δακρύων τοῦτο τεκμήριον. Similar signs are noted in England and America, *e.g.* the burning of the right ear is an omen that one is well spoken of, that of the left an omen to the contrary. Cp. the Old Eng. Play, *Jack Jugler*, "I feel a vengeable burning in my left ere." **495.** Heimsoeth reads χολῆς τε ποικίλην λοβοῦ τ'. Conradt compresses 493–495 into one verse (σπλάγχνων τε χροιὰν ποικίλην τ' εὐμορφίαν). Cp. the Old Eng. Play, *Iocasta*, Act 3: "Faire and wellformed all in euery poynt, | The liuer cleane, the hart is not infect." **496. καὶ μακρὰν**: Mss., χἄμ ἄκραν Reisig, σύν τ' ἄκραν Hart., κᾆτ' ἄκραν Blaydes.

502. σίδηρον . . . τε: recc., σίδαρον . . . δὲ *M*. **505. πάντα**: recc., ταῦτα *M*, πολλὰ Nauck. — **μάθε**: *M*, μάθοις recc. **507. μή νυν**:

Scaliger, *μὴ νῦν* Mss. 519. **πλὴν**: recc., *πρὶν M.* 520. **οὐκ ἂν ἐκπύθοιο**: recc. (also *οὐκέτ' ἂν πύθοιο*), *οὐκ ἂν οὖν πύθοιο M.* 536. **ἁδύ**: Herm., *ἡδύ* Mss. 541. To fill the lacuna Dind. proposed *γυιοφθόροις*, Fritzsche *χαλκευμάτων*, Minckwitz *βουλαῖς θεῶν*, Kiehl *αὐθαδίᾳ*, Stüremburg *Ζηνὶ στύγος*, Hart. *θεῶν δέμας*. C. G. Haupt reads *μυρίοις ἐν μόχθοις*. Heimsoeth *μυρίοις δέμας διακναιόμενον*. Bothe *μόχθοισι δέμας*. 543. **ἰδίᾳ γνώμᾳ**: Mss. A great number of substitutes have been proposed for the adj. Reisig conjectured *αὐτογνωμόνως*, Weil *οἰόφρων γνώμαν*, Weckl. *μονάδι γνώμᾳ*, Heimsoeth *αὐτοβουλίᾳ*. Fritzsche says no one will hesitate to change *ἰδίᾳ* to *ἀντίᾳ*, "quod exposcunt prima hujus chori verba v. 528 *sq.* Cp. *Ag.* 477, Eur. *Suppl.* 200." There seems to be no good reason for abandoning the reading of the Mss. 549 f. **ἰσόνειρον**: Mss., *ἀντόνειρον* Reisig, Weil (now). In Φ 411 both *ἀντιφερίζεις* and *ἰσοφερίζεις* occur in the Mss. In *Cho.* 318, *M* has *ἰσοτίμοιρον* (*ισο* written above *ἀντι*). Weckl. thinks the epic quantity (*ῑ*) cannot be supported by this passage. — **δέδεται**: proposed by Meineke (*Zeitschr. f. Alterth.*, 1845, p. 1063). Blomf. adds *ἰσχὺν* before *ἰσόνειρον*, while Minckwitz writes *ἰκελόνειρον*, Fritzsche *ὡς ὄνειρον*. Winckelmann proposes *ταλαῶν* before *ἀλαὸν*, Lindau *ἐάλωκ'*, while Burney supposed the original reading was *ἀλαιῶν ἀλαῶς*. C. G. Haupt proposes *ἀλαὸν ἁλύει*. Minckwitz suggests *φέρεται* after *ἀλαόν*, Kiehl *πέλεται*. 551. **οὔπως**: Paley, *οὔποτε* Mss., *οὔπω* Herm., *οὔποτε γάρ τοι* Bergk, *οὔποτε θνατῶν τ. Δ. ἁρμονίαν ἀνδρῶν* Dind. Bothe repeats *οὔποτε*. Halm inserts *ἁγνὰν*, Schömann *σεμνὰν* after *τὰν*, while Hart. conjectures *γὰρ* or *τοι*, after *οὔποτε*. E. Hoffmann inserts *ἀεὶ* between *τὰν* and *Διὸς*. 556. **ἐκεῖνό θ' ὅτ'**: Brunck, *ἐκεῖν' ὅτε τότ' M*, *ἐκεῖνό τε ὅτ'* rec., *ἐκεῖνό θ' ὅ τ'* Victorius, S.-W., *ἐκεῖν' ὅ γε* Pauw, *ἐκεῖν' ὃ τότ'* Schneider, *ἐκεῖνά θ' ὅσ'* Fritzsche. 559. **ὁμοπάτριον**: Mss., *ὁμοπαίστριαν*, or *ὁμοπαίκτριαν*, Weil. Lachmann omits *ἔδνοις*. Hart. reads *ἄγες*. 560. "Ionis carmen maxima ex parte antistrophicum esse primus vidit Hermannus tum juvenis ad Aristot. *De Poet.* p. 143" (Fritzsche). 564. **ποινὰς**: *M*, *ποιναῖς* recc., *ποινή σ'* Dind., *ποινά σ'* Steph., Blomf. The acc. plur. is correct. Cp. Soph. *El.* 563 *τίνος | ποινὰς τὰ πολλὰ πνεύματ' ἔσχε*. In neither case has the acc. of the inner object become a preposition pure and simple. 568. **ἄλευ' ἆ δᾶ**: *M*, *ἄλευε δᾶ* Arnaldus, *ἀλύω, φεῦ δᾶ* Hart., *ἄλευσόν με Δᾶ, τὸν . . . βούταν* Burges. Dind., following Schleussner, restored *ἄλευ δᾶ* (*Etym. Mag.* 60. 8), to obtain the same metron as in the following line, as also in 592. But the remark of the schol. *Ἀλευάδα πατρωνυμικῶς ἀπὸ τοῦ Ἀλεύας* (which recalls the famous Homeric *διὰ στήτην ἐρίσαντε*)

seems to point to the reading of *M*. 570. **δόλιον**: *M*, δὴ δόλιον Lachmann, δολερὸν rec., δόλιον ἅμμ' Wieseler. No alteration is necessary. Zakas discovers in δόλιον "τὴν παντάπασιν νέαν καὶ ἀνήκουστον σημασίαν τοῦ φλογερόν," citing Eur. *Hel.* 1131 δόλιον ἀστέρα λάμψας. But even in this passage δόλιον has its ordinary meaning. Koechly reads φόνιον, Thomas θαλερὸν. 572. **κυναγεῖ**: Herm., Weckl., κυνηγετεῖ Mss., Blomf., κυναγετεῖ Brunck, Dind., S.-W. 574. **κηρόπακτος**: Meineke, Weckl., S.-W., κηρόπλαστος Mss., Blomf., Dind. 575. **ὑπνοδόταν**: Mss., ὑπνολέταν Hart. The melodies of the flute invite to slumber, but the wearied maiden finds no rest. The goad of madness and fear is reflected in the rhythm, which is now gentle, now wild and excited. See note. 576. **ἰὼ ἰὼ πόποι**: Seidler (*de vers. dochm.* pp. 84, 141), ἰὼ ἰὼ ποῖ ποῖ *M*. — **ποῖ**: recc., πῇ *M*. Meineke added πλάναι to ποῖ μ' (*Philol.* 20. 231), Haines πόποι. 577. **τηλέπλανοι**: Seidler (who reads ποῖ πόποι, ποῖ μ' ἄγουσι τηλέπλανοι πλάναι), τηλέπλαγκτοι Mss. Herm. fills the lacuna with μακραί (or χθονός), Dind. with πάλιν. Reisig, Hart., Ludwig, Elms., Monk, Enger, all have different readings. 579. **πημοσύναις**: Herm. and most editors. πημοναῖς: rec., Blomf., S.-W., πημοναῖσιν *M*, ἐν πόνοις Conradt. — **ἐή**: Dind., ἔ ἔ Mss. 582. **με**: added by Erfurdt (and Elmsley). 586. **ὅπᾳ**: Dind., Weckl., ὅπῃ *M*, Blomf., ὅποι recc., ὅπα Schütz. 588. Given to Io by Herm. and Elms., to the chorus by the Mss. 592. **Ἥρᾳ . . . γυμνάζεται**: rec., ᾗρᾳ γυμνάζεται *M*, βιάζεται recc., Weckl. suggests λιάζεται (unnecessarily). Cp. Verg. *Georg.* 4. 453 non te nullius exercent numinis irae. 597. **κέντροις ἰώ**: Reisig, Weckl., κέντροσι *M*, κέντροις recc., κέντροις ἀεὶ Minckwitz. 599. **φοιταλέοις**: Herm., φοιταλέοισιν Mss.

601. **λαβρόσυτος**: Herm., λαβρόσσυτος Mss. — **Ἥρας**: added by Herm. from the schol. Schneider repeats ἦλθον; Wieseler αἰνῶς. Weckl. suggests that ἄλλων may have fallen out. 606. **τί μῆχαρ ἢ τί**: Martin, τί μὴ χρὴ *M*, τί μοι, or με, χρὴ recc., τί με χρή, τί Tyrwhitt, τί χρή, τί μή, τί Lachmann, τί μῆχαρ, τί φάρμακον Elms., εἴ τι φάρμακον Wieseler. 608. **φράζε τᾷ**: recc., φράζετε *M*. 609. **ὅπερ**: *Etym. Mag.* p. 762. 30, ὅ τι *M*. 614. **δίκην**: *M*, χάριν recc. 617. **πᾶν γὰρ ἂν**: recc., Brunck, S.-W., Weckl. (now), Dind., πᾶν δ' ἂν οὐ Fritzsche. **σαφηνίσας**: Linwood, Keck (*Jahrb. f. Philol.* 81. 478), Weckl., Dind., σαφηνῆσαι *M* (ante corr.), σαφηνίσαι Schütz. 626. **σοί**: Turnebus and most editors, τοῦ Mss., S.-W. 627. **οὐ**: added by a later hand. 628. **θρᾶξαι**: Buttmann, Lexil. 1. 212, θράξαι Mss. 629. **μᾶσσον ὡς**: Mss., μᾶσσον ἢ ὡς recc., μασσόνως ἢ 'μοι Elms., μᾶσσον, ὡς Blomf.

("Ne de me amplius sollicitus sis, siquidem mihi lubet audire"), Weckl. (now), S.-W., *μᾶσσον ὦν* Herm., Dind. **637. ὥς τ'**: recc., **ὥς κ'** *M*. Tyrwhitt reads *κἀποκλαῦσαι* (with *M*), Huschke *καὶ τὸ κλαῦσαι*, Markland *ἀπό τε κλαῦσαι*. — **κἀποδύρασθαι**: *M*, *κἀποδύρεσθαι* recc. **638. ὅπου μέλλοι**: Ellendt, Blomf., *ὅποι M*, *ὅπῃ μέλλει* recc. **642. ὀδύρομαι**: *M*, Blomf., Weckl., S.-W., *αἰσχύνομαι* recc., Dind., *ὀρίνομαι* Wieseler. **657. νυκτίφοιτα δείματα**: Nauck (after Lycophr. 225), Weckl., *νυκτίφαντ' ὀνείρατα M*, Dind., S.-W., *νυκτίφοιτ'* recc., *νυκτίφοιτα φάσματα* Weil (after Soph. *El.* 502). **668. ἐξαιστώσει**: Blomf., *ἐξαιστώσει*: Mss. **677. Λέρνης τε κρήνην**: Canter and most editors, *λέρνης ἄκραν τε M*, *ἀκτήν τε Λέρνης* Blomf., *ἄκραν τε* recc., *κάρην τε* Scaliger, *ἀδρήν τε* Pauw, *Λέρνης τ' ἐς ἄκτην* Reisig, *Λέρνης ἀγρόν τε* Minckwitz. **680. ἀφνίδιος**: Elms., Dind., S.-W., *αἰφνίδιος* Mss., Blomf., Porson, *ἄπτερος* Headlam, Weckl. (now), *ἐξαίφνης* rec., Gaisford, Weil, *αἰπεινὸς* Tucker, *αἰφνίδια* Bothe, *αἰφνηδὶς* Wieseler, *ἐκ Διὸς* Fritzsche. **682.** For the force of *πρό* cp. *ρ* 525 *προπροκυλινδόμενος*, Ar. *Ach.* 235 *διώκειν γῆν πρὸ γῆς*. **683. ὅτι**: Turnebus, *ἔτι* Mss. **688.** Weckl. inserts **ὦδ'**: Blomf. and Dind. follow *M* in repeating *οὔποτ'*. Later Mss. read *οὐπώποτ' οὐπώποτ'*. So Herm. Schömann changed the first of these to *οὔποτ'*. — **ηὔχουν**: rec., schol. and most editors, *ηὐχόμην M*, *ὦδ' ἐπηύχουν* Fritzsche. Dind. proposes *ηὔχουν ἐν ἄντροις ἐμοῖς ὧδε παραξένους μολεῖσθαι λόγους*, Heimsoeth *τοιούσδε σκυθρωὺς μολεῖσθαι*. **691 ff.** *κέντρῳ ψύχειν ψυχὰν ἀμφάκει* Weil, Weckl., *ἀμφήκει κέντρῳ ψύχειν ψυχὰν ἐμὰν M*, *ἐμὰν ἀμφάκει κέντρῳ ψήξειν ψυχάν* Dind. S.-W. insert *ἂν* before *κέντρῳ* (unnecessarily). Pauw proposed *ψίχειν*, Heath *τρύχειν*, Legrand *ψήχειν*, Herwerden *νύξειν*.

700. χρείαν: recc., *χρείαν τ' M*. Hart. reads *τὸ πρὶν χρέος ἠνύσασθε τὸ παρ' ἐμοῦ*, Rauchenstein *πρίν τε*. **708. στρέψασα**: *M*, *τρέψασα* recc., Herm. **711. ἐξηρτυμένοι**: rec., *ἐξηρτημένοι M*. **712.** Meineke thinks some words have fallen out between *ἀλλ'* and *πελάζειν*. "Porsoni obelum ante vocam *ἁλιστόνοις* retinui, cum nihil certi habeam, quod in locum ejus substituere ausim." — **ἀλλὰ γνῦ' ἁλιστόνοις**: Herm., Weckl., *ἀλλ' ἁλιστόνοις γύποδας* Mss. (*ων* over *ας* in *m'*), *ἁλιστόνοις πόδας* Turn., Dind., *ἁ. γ' ὑπὸ* Elms., *λισσάσιν πόδα* Hart., *Ἁλιζώνοις* Burges. **716. πρόσπλατοι**: Elms., *πρόσπλαστοι* Mss. **717. Ὑβρίστην**: Bothe, *Ὑβριστὴν* Schütz, *ὑβριστὴν* Mss., *Ἀράξην* Heimsoeth. **727. ναύταισι**: Eustathius, p. 560. 19, Tzetzes on Lycophr. 1286, *ναύτῃσι* Mss. **735. Ἀσιάδ'**: Mss. (accent over *ι* erased in *M*), Dind., S.-W., *Ἀσίδ'* Elms., Weckl. (now). **741. μηδέπω 'ν**: Turn., Blomf., Dind., Weckl.,

S.-W., *μηδ' ἐπῶν* Mss. — Ahrens (*de crasi et aphaer.* p. 24) doubts the possibility of aphaeresis here, and writes *μηδέπω προοιμίοις*. 749. **πέδοι**: Dind., *πέδῳ* Mss. 758. **ἥδοι' ἄν**: Dawes, *ἥδοιμ' ἄν M*, *ἥδοιο ἄν* rec. 760. **σοι μαθεῖν πάρα**: Turn., *μαθεῖν σοι* (*ν σοι* in litura) *M*, *σοι γηθεῖν* Schütz. *ἰανθῆναι* Weil, *συμμαθεῖν* Fritzsche. Weckl. suggests *ὄντων σοι γεγηθέναι πάρα*. 770. **πλὴν . . . λυθείς**: *M*, *πρὶν . . . λυθῶ* recc. Pauw, Brunck, Blomf., Dind., Elms., Fritzsche, and Wieseler all have different readings. 782. **τούτοιν**: Weckl., Weil, *τούτων* Mss., Blomf., Dind., S.-W. — **λόγον**: Elms., Dind., S.-W., *λόγους* Mss., *λόγων* Weckl., *ἔπους* Heimsoeth. 790. **ἠπείροιν**: Herwerden, Weckl., *ἠπείρων* Mss., Blomf., Dind., S.-W. — The verb of the leading clause is wanting. Probably some verses have fallen out after 791. 793. **Κισθήνης**: Mss., *κυνήτης* H. Voss (cp. Hdt. 4. 49 *ὀνομαζομένους Κύνητας*), *Κυρήνης* Völcker (*Myth. Geogr.*). 795. Tucker writes *ἰσχνόμορφοι*. Schütz says, "De canitie Stanleius interpretatur *κυκνόμορφοι* nec ipse reperio quod melius sit." 796. **μονόδοντες**: recc., *μονώδοντες M*.

800. **ἕξει πνοάς**: cp. *Iocasta*, Act 2, "Who of selfe wold faine have lost his breth" (= *die*). 801. Jebb reads *τοιοῦτον οὖν σοι*. But *τοιοῦτο* was used *metri gratia* by the tragic poets. See Meisterhans 122. 803. **ἀκραγεῖς**: Mss., *ἀκλαγγεῖς* Dind., *ἀκραγοῦς* Wieseler. The objection to the Mss. reading that dogs do not cry (*κράζειν*) is not a valid one. The epithet is used in the sense of *ὀξύχολος*, *ἀκρόχολος*. So Hesych., Bekk. *Anecd.* 369. 17. 817. **ἐπανδίπλαζε**: Dind., *ἐπαναδίπλαζε* Mss. 822. **ἥνπερ**: Herm., *ἥντιν'* Mss. 829. **γῆς πέδα**: Weil (cp. schol. on *Sept.* 304), *γάπεδα* Porson, *δάπεδα* Mss., *λάπεδα* Meineke. 830. Lincoln, in 1832, declared that the ruins of Dramisus were the ruins of Dodona. See *Journ. of Hellenic Studies*, II, 229. 831. **θᾶκος**: Brunck, *θῶκος* Mss. 837. Kiehl considers the verse an interpolation, Dind. thinks that it is a conflatus of two verses. The Mss. reading really presents no difficulty. See note. 840. **κεκλήσεται**: recc., *κληθήσεται M*. See PAPA 33 (1902), p. xl, and University of Cincinnati Bulletin, Series II, No. 15. 858. **θηρεύοντες**: recc., Dind., Weckl., *θηρεύσοντες* Blomf., S.-W. 860. **δέξεται**: Mss., *δέρξεται* Pauw, *κλάγξεται* Hart. Weckl. proposes *δ' αἱμάξεται*. See note. 861. **δαμέντων**: *M*, *δαμέντα* rec., *δαμέντας* Pauw, *δαμάρτων* W. Hoffmann, *δαμεισῶν* Ludwig. 863. For the interpretation in the notes, cp. the Old Eng. Play, *Iocasta*, 3. 3, "bathe this blade within my brother's breast." 872. **κλεινὸς**: recc., *κλεινοῖς M*. Weckl. remarks "*οὐδὲν ὑπάρχει οὐσιαστικὸν τοῦ θρασὺς καὶ κλεινὸς*," and changes *κλεινοῖς* to *κλεινὸς ἶνις*,

ινισ

assuming that κλεινοῖς originated from κλεινος and that ἐκ τῶνδε was inserted after πόνων. But his objections to the Mss. reading are not valid. See note. 875. **λόγου**: *M*, χρόνου recc., Dind., Weil. 878. **φρενοπλῆγες**: Cobet. Weckl., S.-W., φρενοπληγεῖς Mss., Weil, Dind., L. & S. 885. **πταίουσ'**: *M*, schol., Bothe, Weckl. (now), S.-W., παίουσ' recc., Blomf., Dind. 887. For the whole passage, cp. Soph. *Ant.* 586 ff. and the Old Eng. Play, *Iocasta*, 3. 2, "But Pollinice, that turned his rolling eyen | Unto his mother and his sister deare, | With hollow voyce and fumbling toung thus spake." 895 f. Hart. omits the second μήποτε. Fritzsche reads μήποτε κἄμ' ὦ, Bothe μ. μ. ὦ Μοῖραι. Blomf. proposes μ. δ' ὦ μοῖραι, με σύγκοιτον. Schneider and Morell repeat Μοῖραι. Weil reads μήποτέ τοι μ'. Herm. suggests μακραίωνες after Μοῖραι, Schömann διανταῖαι. Paley, Winckelmann, and Weckl. read πότνιαι Μοῖραι, S.-W. τελεσφόροι M. 896. **γαμέτᾳ**: Canter, ἐν γαμετῷ *M*, γαμέτᾳ *m*'. 899. **ἁμαλαπτομέναν**: Dind. (accepting Weil's emendation, but rejecting the preceding γ'), Weckl., γάμῳ δαπτομέναν *M*, μέγα δ. Schütz, S.-W., γαμοδαπτομέναν Bothe, Ἰοῖ, σέ γε δ. Morell, χρόα δ. Brunck, γάμον ἁπτομέναν Reisig, γάμῳ ἁμαλαπτομέναν Schneider and Winckelmann. The schol. says, ἅμα τῷ γάμῳ· λείπει γὰρ τὸ ἅμα.

900. **δ' ὅτι μὲν ὁμαλὸς ὁ γάμος | ἄφοβος οὐ δέδια**: *M*, δέ γ' ὅτε Herm., δ' ἀρ' ὅτι Minckwitz. Schömann and most editors omit οὐ δέδια. Nearly all editors have different readings. 903 f. **προσδράκοι**: Salvinius, προσδάρκοι *M*, προσδέρκοι recc., schol. Theocr. 15. 94, προσδέρκοιτό με Turn., ποτιδράκοι με Enger. 910. δ': Turn., τ' Mss. 934. **τοῦδ' ἔτ'**: Elms., τοῦ δέ γ' Mss. 938. On μηδέν see note and cp. Gautier, *A Un Jeune Tribun* "Entre la fleur qui s'ouvre et le cerveau qui pense, | Entre néant et rien quelle est la différence?" 948. **πρὸς ὧν**: Elms., πρὸς . . . τ' *M*, πρὸς ὧν τ' *m*, recc., πρὸς ὧν γ' rec., πρὸς οὗ τ' Dind. 965. The change made by S.-W. is unnecessary. See note. — **καθώρμισας**: recc., κιθωροσασ (ο made from ι or ω) *M*, κατούρισας Herm., καθώρισας S.-W. Weckl. suggests καθήρμασας. 968 f. Given to Prom. in Mss. Jacobs believes they are interpolated. Kiehl excises 970, Ribbeck 968–970. The difficulty is due to a misinterpretation of the reply of Prometheus to Hermes. See note and cp. Soph. *Ai.* 1081 ὅπου δ' ὑβρίζειν δρᾶν θ' ἃ βούλεται παρῇ, Eur. *Suppl.* 575 ὅσοι γ' ὑβρισταί· χρηστὰ δ' οὐ κολάζομεν, 235 ὁ δ' ὡς ὑβρίζῃ δύναμιν εἰς χεῖρας λαβών, 512, *Phoen.* 620 ὅδε γὰρ εἰς ὑμᾶς ὑβρίζει, to which Eteocles replies καὶ γὰρ ἀνθυβρίζομαι, Plato, *Protag.* 352 E ποιεῖν τοὺς ποιοῦντας. — **φῦναι**:

recc., *φῆναι M.* **974. συμφοραῖς**: Mss., *συμφορᾶς* rec., Valck. (on Eur. *Phoen.* 632). Radermacher (*observ. in Eur. misc.*, p. 12) writes *ξυμφορᾶς*: "si ante caesuram penthemimerem vocabulum unius syllabae ambitu inseritur, id longum esse solet, numquam tamen saepius quam brevi monosyllabo praecedente." See note on 1088. **977. σμικρὰν**: Brunck, *μικρὰν* Mss. **980.** Lachmann, Meineke, and R. Schneider make Hermes repeat *ὤμοι* interrogatively, considering the first exclamation (that of Prom.) as *extra metrum.* Elms. reads *οἴμοι*, Ludwig substitutes *ὁρᾷς*. **986. ὡς παῖδ' ὄντα με**: recc., *ὡς παῖδά με M*, *ὥστε παῖδά με* Herm., S.-W. **987. κἄτι**: Valck., *καὶ ἔτι M*, *καί τι* Wakefield. **992. αἰθαλοῦσσα**: Canter, *αἰθάλουσα* Mss. **995. γνάμψει**: *M*, recc., *γνάψει M*, Weil. — **φράσαι**: recc., *φράσειν M.*

1007. καὶ μάτην ἐρεῖν: *M*, *ἀλλ' ἐρεῖν μάτην m*, *κἀλλ' ἐρεῖν μάτην* Weckl., *πολλ' ἔπη μάτην* Hart. Cp. Hdt. 2. 3 *ἄλλα τε μάταια πολλὰ καὶ*. The scholiast here remarks: *γρ. ἀλλ' ἐρεῖν μάτην*. See note and compare Eur. *Ion* 275 *ἀληθὲς, ἢ μάτην λόγος*; **1008** f. Most editors follow Porson in substituting *κέαρ* for *λίταις*, and transferring the latter to the next verse. The reading I have adopted is that of *M*. *κέαρ* is an interpolation (379). On the position of *ἐμαῖς* cp. *Ag.* 1225 *τῷ μολόντι δεσπότῃ | ἐμῷ*. **1013. μεῖζον**: Mss., *μεῖον* Stanley. So many editors. But then we should read *μηδενὸς μεῖον*, or rather *μεῖον ἢ μηδὲν*, which, indeed, Nauck adopts. **1024.** Kausche (*Mythologumena Aeschylea*, p. 203) interprets *δαιταλεὺς πανήμερος* as *conviva sempiternus.* **1025. ἐκθοινάσεται**: Nauck, *ἐκθοινήσεται* Mss. Cp. Eur. *Cycl.* 377 *τεθοίναται*, 550 *θοινάσομαι*, *El.* 836 *θοινασόμεθα*. **1031. λίαν εἰρημένος**: recc., *λείαν εἰρημένας M*, *ἐτήτυμος* Hart., Headlam, *ἐρρωμένος* Wieseler, *κυρουμένος* Stadtmüller, *ἐκ καρδίας εἰρημένος* F. W. Schmidt. Weckl. first read *εἱμαρμένος*, later *ὀρθουμένος*, but *now εἰρημένος*. H. Richards (*Classical Rev.* Nov. 1902) proposes *ὡρισμένος*. See note. **1039. πιθοῦ**: recc., *πείθου M*. Schütz excises *ἄνωγε . . . πιθοῦ*. Herm. and Bernhardy (*Griech. Litt.* 2. 2. 271[3]) agree with him. But such observations of the coryphaeus in this play usually occupy four verses. **1041** f. Conradt excises *πάσχειν . . . ἀεικές*. But in that case *πρὸς ταῦτα* (1074) would be otiose. **1049. τῶν**: Weil, Weckl., *τῶν τ'* Mss. **1057. ἡ τοῦδ' εὐχή**: Koechly (*Akad. Vorträge und Reden* 1. 404), Weil, Madv. (*Adv. crit.* 193), *αὔχη* Weckl. (now), *ἦ τοῦδ' εὐτυχῆ M*, *εἰ τάδ' εὐτυχῆ* (or *εὐτυχεῖ*) recc., *εἰ δὲ τάδ' ἀτυχεῖ* Brunck, *τᾷδ'* Bothe, *εἰ δ' εὖ τάδ' ἔχει* Butler, *εἰ μήδ' ἀτυχῶν τι* Porson, *εἰ τάδ' ἐτ' αὐχεῖ* Jacobs, *εἰ τῇδε τύχῃ τι* Wellauer, *εἰ τοῦδε τύχῃ* Haupt, *ἔτι δὲ ψυχή τι* Reisig,

ἦ τοῦδε τύχη; τί Dind., εἰ τάδ', ἐν εὐχῇ· τι Minckwitz, etc. (more than a score). εὐτυχῆ seems to be a conflatus of εὐχή and τύχη (like ναυτιλόχων 484). 1058. γ' αἱ: Turn., γε Mss. 1071. ἀγὼ: Porson, ἄτ' ἐγὼ Mss. 1077. κοὐκ: Turn., καὶ οὐκ Mss. 1085. εἰλίσσουσι: Turn., ἑλίσσουσι Mss. So 1092. 1087. ἀντίπνουν: Mss., ἀντίπνοον Dind. (who excises ἀποδεικνύμενα). Hart. writes παραδεικνύμενα, Weil στασιαζόμενα, or διεριζόμενα. Fritzsche proposes ἀντιπνοήν τ'.

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